

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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MAX SPICKER.

# THE MUSICAL COURIER.

-A WEEKLY PAPER-

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NEW YORK, WEDNESDAY, APRIL 30, 1890.

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## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Marchesi
Ida Klein	Lucca	Henry Mason
Sembrich	Ivan E. Morawski	P. S. Gilmore
Christine Nilsson	Leopold Winkler	Neupert
Scalchi	Costanza Donita	Hubert de Blanc
Trebelli	Carl Reinecke	Dr. Louis Maas
Marie Rose	Heinrich Vogel	L. G. Gottschalk
Anna de Bellocca	Johann Sebastian Bach	Antoine de Kontski
Etelka Gerster	Mrs. A. C. Taylor	S. B. Mills
Nordica	Jules Perotti-2	E. M. Howman
Josephine Yorke	Adolph M. Foerster	Otto Bendix
Emilie Ambre	May Fielding	W. H. Sherwood
Emma Thursby	Thomas Martin	Stagno
Teresa Carreno	Louis Gaertner	Victor Nessler
Kellogg, Clara L.-8	Louis Gage Courtney	Salvini
Minnie Hauk	Richard Wagner	Charles F. Tretbar
Materna	Theodore Thomas	Jennie Dickerson
Albani	Dr. Damsch	E. A. MacDowell
Annie Louise Cary	Campanini	Edouard Reichmann
Emily Winant	Guadagnini	Max Treumann
Lena Little	Constantin Sternberg	C. A. Cappa
Murio-Celli	Dengremont	Montegriffo
Chatterton-Bohrer	Galassi	Mrs. Helen Ames
James T. Whelan	Hans Balatka	Marie Litta
Lotta	Arbuckle	Emil Scaria
Klemor W. Everest	Liberat	Herrmann Winkelmann
Donaldi	Johann Strauss	Donizetti
Marie Louise Dotti	Anton Rubinstein	William W. Gilchrist
Geisinger	Del Puente	Ferranti
Fursch-Madi-8	Joseffy	Johannes Brahms
Catherine Lewis	Julia Rive-King	Meyerbeer
Zélie de Lussan	Hope Glenn	Moritz Moszkowski
Blanche Roosevelt	Louis Blumenberg	John A. Brockhoven
Sarah Bernhardt	Frank Van der Stucken	Filoteo Greco
Titus d'Ernesti	Frederic Grant Gleason	Wilhelm Jung
Anna Bulkeley-Hills	Ferdinand von Hiller	Fannie Hirsch
Charles M. Schmitz	Robert Volkmann	Michael Banner
Friedrich von Flotow	Julius Rietz	Dr. S. N. Penfield
Franz Lachner	Max Heinrich	F. W. Riesberg
Heinrich Marschner	E. A. Lefebvre	Emil Mahr
Frederick Lax	Ovide Musin	Otto Sutro
Nestore Calvano	Anton Udvardi	Carl Faeltten
William Courtney	Alcuin Blum	Belle Cole
Josef Staudigl	Joseph Koegel	Carl Millocker
Lulu Veling	Ethel Wakefield	G. W. Hunt
Mrs. Minnie Richards	Carlyle Petersilia	Georges Bizet
Florence Clinton-Sutro	Carl Reiter	John A. Brockhoven
Calixa Lavalie	George Gemlinder	Edgar H. Sherwood
Clarence Eddy	Emil Liebling	Ponchielli
Franz Abt	Van Zandt	Edith Edwards
Fannie Bloomfield	W. Edward Heimendahl	Carrie Hun-King
S. E. Jacobsohn	Mrs. Clemelli	Pauline l'Allemant
C. Mortimer Wiske	Albert M. Bagby	Hummel Monument
J. O. Von Prochazka	W. Waugh Lauder	Berlioz Monument
Edward Grieg	Mrs. W. Waugh Lauder	Haydn Monument
Adolf Henselt	Mendelssohn	Johann Svendsen
Eugen d'Albert	Hans von Bülow	Anton Dvorak
Lilli Lehmann	Clara Schumann	Saint-Saëns
William Candideus	Joachim	Pablo de Sarasate
Franz Kneisel	Samuel S. Sanford	Jules Jordan
Leonardo Campanari	Franz Liszt	Albert R. Parsons
Franz Rummler	Christine Dossert	Ther's Herbert-Foerster
Blanche Stone Barton	Dora Hennings	Bertha Pierson
Amy Sherwin	Ernst Catenhusen	Carlos Sobrino
Thomas Ryan	Heinrich Hofmann	George M. Nowell
Achille Errani	Charles Fradel	William Mason
C. Jos. Brambach	Emil Sauer	Pasdeloup
Henry Schradieck	Jesse Bartlett Davis	Anna Lankow
John F. Luther	D. Burneister-Petersen	Maud Powell
John F. Rhodes	Willis Nowell	Max Alvary
Wilhelm Gericke	August Hyllested	Josef Hofmann
Frank Taft	Gustav Hinrichs	Hindel
C. M. Von Weber	Xaver Scharwenka	Carlotta F. Pinner
Edward Fisher	Heinrich Boettel	Marianne Brandt
Kate Rolla	W. E. Haslam	Gustav A. Kerker
Charles Rehm	Carl E. Martin	Henry Duzens
Harold Randolph	Jennie Dutton	Emma Juch
Minnie V. Vandever	Walter J. Hall	Fritz Giese
Adele Ans der Ohe	Conrad Ansonge	Anton Seidl
Karl Klindworth	Carl Baermann	Max Leckner
Edwin Klahre	Emil Steger	Max Spicker
Helen D. Campbell	Paul Kalisch	Judith Graves
Alfredo Barili	Louis Svecenaki	Hermann Ebeling
Wm. R. Chapman	Henry Huld Huss	Anton Bruckner
Otto Roth	Neally Stevens	Mary Howe
Anna Carpenter	Dyas Flanagan	Attale Claire
W. L. Blumenstein	A. Victor Benham	Mr. and Mrs. Lawton
Leonard Labatt	Mr. and Mrs. Carl Hild	Fritz Kreisler
Albert Venino	Anthony Stankowitch	Madge Wickham
Josef Rheinberger	Moriz Rosenthal	Richard Burmeister
Max Bendix	Victor Herbert	W. J. Lavin
Helene von Doenhoff	Martin Roeder	Niles W. Gade
Adolf Jensen	Joachim Raff	Felix Mottl
Hans Richter	Emil Fischer	Augusta Ohlström
Margaret Reid	Merrill Hopkinson, DD	Mamie Kunkel

THE astounding fact that Bach's widow received the extravagantly munificent sum of 1 thaler, not quite 75 cents, a week from the local authorities at Leipsic is not to be controverted. A widow's pension did not exist in those times, and the poor woman had to eke out a precarious existence on 52 thalers a year. Think of it!

THE two extra performances which Patti gave last week, to square up her arrears with Mr. Abbey, were very successful pecuniarily. Artistically they were bosh, for at the "Linda" performance, Wednesday, she sang "Il Bacio" of Ardit, and at the Saturday matinée, in "Traviata," she again perpetrated "Home [Give us a rest!], Sweet Home." "Patti, do come again, or else Italian opera is doomed," is the cry of your compatriots.

WE regret to have to announce the suspension of the Palestrina Choir, into which Mr. Caryll Florio had put so much labor and enthusiasm. Apart from the fact that Mr. Florio has devoted so much of his time and even money to the cause of good choral singing, the loss of the choir, which really lapsed from inanition, is a privation to the lovers of choral music.

Some steps should be taken, we think, to not only reimburse Mr. Florio for his pecuniary losses, but also to reinstate the Palestrina Choir to its former proper position.

A REMARKABLE discovery was made a few days ago, quite by accident, at Cologne, Germany. Consul Walther Jagenberg and the picture connoisseur Kempen own pictures which were recognized as those of the father and mother of Beethoven.

Mr. Kempen is positive that both pictures, alike with the one of Beethoven's mother which is now in the Beethoven Museum in Bonn, were painted by the same master, Caspar Benedict Beckenkamp. The newly discovered picture of Beethoven's mother is in a much better state of preservation, in consequence of the skillful treatment of Kempen, than the one in the Bonn collection. Of Beethoven's father, this is supposed to be the only picture extant.

THERE is every evidence that Max Bendix, our just returned concert master, is speaking the truth when he says of German singing that it "was, as a rule, abominable." We are in receipt of Berlin and Prague papers which speak of Miss Betty Frank's return as an event of musical importance, and her impersonation of "Juliet," in Gounod's "Romeo and Juliet," is praised beyond endurance. It will be remembered that the lady made anything but a success, in fact a complete fiasco, at the Metropolitan Opera House, and yet they rave about her in Berlin and Prague. This shows again that New York is the most exacting musical place in the world, and that we are harder to please here than the operatic public of the Old World.

MR. HENRY T. FINCK, in an excellent criticism of Patti in "Linda," in the "Evening Post" of last Thursday, sums up the whole question most forcibly as follows:

Has not Patti been obliged to transpose some of her numbers and simplify others? Has she one-tenth of the acting talent of Lilli Lehmann or Marianne Brandt? And cannot Lilli Lehmann do more than justice to the Italian *bel canto*, as she proved in "Norma," while Patti could not begin to do justice to so simple a dramatic rôle as "Elsa," nay, even "Marguerite"? Indeed, she recently remarked in private conversation that she was going to drop such rôles as "Violetta" in "Traviata," because this dramatic style injured the voice. Have we not here a delightful little *reductio ad absurdum*? And, finally, could Patti sing the simplest song of Schubert or Rubinstein, not to speak of Schumann or Franz? Is it not about time to stop the absurd talk about the supremacy of Italian song and Italian singers, when the greatest and only remaining prima donna of the old school is unable to sing the songs of Schubert and Schumann, which everyone who has learned even the alphabet of music knows to be infinitely superior from an artistic point of view to the vocal music of such operas as "Semiramide," which consists of little but technical tricks of skill—runs up and down the scale, trills, &c., without any musical idea, any emotion, any attempt to express the spirit of the words to which they are wedded? The great chromo loving, fashionable novel reading public will, of course, continue to prefer its barrel organ operas, but the musically educated are beginning to realize that German opera

singers are as superior to the Italian as the German orchestral scores are to the Italian. Even if we look back 100 years, we find that of the world's famous operatic singers more were Germans and Scandinavians than Italians, and what misled the public in this matter was the custom formerly prevalent among singers of adopting Italian stage names.

This criticism in the face of all the foolish statements that Italian opera still obtains in New York, as of yore, is too just and discriminating to be passed over without quotation. The end of Italian opera is not afar.

THEODORE KEWITSCH has published with Carl Paetz at Berlin a unique work, which skillfully carries out a novel idea in composition, viz., a sonata for voice and piano. At a first glance the thing looks strange, as one is too much accustomed to old forms and customs, but when looking closer at Kewitsch's work one cannot help admiring it. His invention is, of course, strongly lyric, in fact, most all of his themes might occur in a *Lied*, but his vocal themes and those he allots to the piano are well contrasted, and the whole is worked with no small degree of ingenuity and an artistic taste productive of many charming effects. So, for instance, is the end of the first part of the first movement most characteristically worked up, and in strict alliance with the meaning of the text. The whole, without in the least disturbing the form and general structure of the sonata, is so full of light and shade, and so effectively divided up between voice and instrument, that one cannot but acknowledge that Mr. Kewitsch's experiment is a decided success.

## A TALK ABOUT TEMPO.

AN inquiry came to us some days ago relative to the correct tempo of the E major section of the A flat polonaise ("Heroïque") of Chopin, op. 53. The question opens up a fruitful field of discussion that is well worthy of consideration. About no composer has there been more wrangling as to his proper tempi than Chopin. Of the Bachian tempi we have had enough quarrels, and Beethoven, though he be dead not even a century, we all know, has been the subject of innumerable pitched battles, despite the fact that he even affixed metronomic marks to some of his compositions, Maelzel having in Beethoven's time just completed his first and imperfect metronome.

Yet Chopin, who only died in 1849, is the most misused composer of all in the matter of tempi by pianists who, on the one hand, either exaggerate to the verge of the ridiculous his tempo rubato, or else play his wavering undulating melodies with an iron rigidity that cruelly strangles their music. The truth of the matter is that Chopin, while being played ever rhythmically clear, should receive a fluctuating poetic treatment that is impossible to reproduce unless one is thoroughly *en rapport* with the subtle Slavonic spirit. Chopin himself was a strict disciplinarian as to time, and we all know his oft quoted dictum about one's left hand being the bandmaster and keeping time while the right hand, like a trained singer, should wander a little, "leaning about within the bars," yet, while indulging in a certain amount of freedom, should never lose the integrity of the rhythm. Chopin himself took the greatest liberties in his tempi playing, as do all great artists, as the mood inspired him.

Absolute tempo for Chopin is a contradiction. One might as well attempt to bridle the breeze, but a pianist should not forget that it is but a step from the sublime to the ridiculous, and that this is peculiarly so in Chopin's music.

His values are butchered by being taken too fast, and his nocturnes rendered nauseating by a sentimental dragging of the time. The polonaises are particularly ill treated. The oft heard one in A, known as the "Militaire," is generally hurried to incoherency, and the "Heroïque" has won in Paris the title of the "Drum" polonaise, on account of the pranks the virtuosi play with its majestic measures.

There is no doubt that tempo has vastly accelerated since the days of Bach. The modern pulse beats faster, and we live at a rate infinitely more rapid than our great-grandfathers. Kullak, the pianist, thinks quite the contrary, however, and in his admirable edition of Chopin recommends a slower rate of speed for the études, as the action of the modern piano is heavier and its tone fuller than those instruments



used by Chopin. We all remember the terrible railroad tempo which Rubinstein took in the A minor etude in op. 25 of the Chopin etudes. Most pianists would come to grief if they attempted it at such a rate; but then, as they say in Paris of Rubinstein's Chopin playing, *ça n'est pas ça*, meaning that the almost ursine ferocity of the great Russian is ill at variance with the traditions of Chopin's playing as lovingly remembered by a few contemporaries of the Polish tone poet.

Liszt always gave a good natural laugh when questioned as to the Chopin tradition, and smiled indulgently at the claims of the genuine Chopin pupils.

Wagner's tempi are the subject of much squabbling among the faithful who once actually sat at the feet of the prophet of Bayreuth.

Common sense, we think, is the most requisite factor for determining a standard for proper tempo. The octaves in the A flat polonaise of Chopin, for instance, are played by Pachmann at an astounding speed, and a well graduated crescendo produced, too; but then the massive breadth is lost. Most metronomic markings for this passage are either too fast or too slow. Kullak gives at the outset of the work the "Maestosi" 104-9, and for the polonaise proper, 92-9, which seems to us a fair conservative tempo. Franz Rummel took this polonaise at about the same tempo, and we can all remember the effect he produced by the tremendous crescendo in the middle section.

Tempo, however, is, after all, a matter of temperament, and is to most pianists a law unto themselves. But we must ever decry extremes, for no matter how sensational and startling are the results the cause of true art is not furthered.

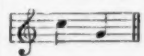
Virtuosity is not a musical virtue after all, and, although it serves its purpose, in the end leaves us unsatisfied, or else, like little Oliver Twist, asking for more and more.

—Last Sunday evening the Boston Symphony Orchestra, seventy performers, Mr. Arthur Nikisch, conductor, accompanied by Mrs. Steinbach-Jahns, dramatic soprano from the Leipsic Opera House, started via the Fall River line on their Western tournee. Monday evening the final concert in the series of five given at the Academy of Music, Philadelphia, was the initial concert of the trip. Last night a similar series in Baltimore was to be closed. Then come two concerts in Washington—the first by the orchestra alone, closing a series of five, the second with the Washington Choral Society, when Dudley Buck's "Light of Asia" will be given. On Friday and Saturday, May 2 and 3, the orchestra will make its first appearance in Richmond, Va., under the auspices of the Mozart Association. Then comes a long jump to Columbus, Ohio, where the orchestra gives a single performance on Monday evening May 5, under the auspices of the Orpheus Club, the leading vocal organization of the city. From Columbus, the orchestra goes to Cincinnati, giving two concerts on Tuesday and Wednesday. A single concert in Louisville, Ky., on Thursday, May 8, under the management of Daniel Quilp, in his beautiful amphitheatre auditorium, will be one of the musical events of the season in a city always quick to recognize and appreciate standard organizations. Then follow two concerts in the Grand Music Hall, St. Louis, on Friday and Saturday, May 9 and 10. Directly after the concert on Saturday, a special train of three sleeping cars will convey the orchestra to Minneapolis for one concert, on Monday evening, May 12, in the University Coliseum, under the management of Mr. Louis Miller, to whom is due the credit of introducing this famous organization to Minneapolis. On Tuesday, May 13, the orchestra makes its debut in St. Paul, under the direction of Mr. E. C. Murdock, manager of the Star Course and associated with nearly every first-class organization visiting St. Paul. A special train will take the orchestra from St. Paul to Chicago, where but a single concert will be given in Central Music Hall, on Wednesday evening, May 14. From Chicago the organization goes to Milwaukee for a concert under the auspices of the Arion Club, with which society the orchestra appeared last season. The next objective point is Ann Arbor, Mich., where the University Musical Society undertakes the concert on Friday, May 16, as a grand finale to a series of four entertainments under the personal direction of Prof. A. A. Stanley. On Saturday evening, May 17, a single concert will be given in Detroit; and directly after the concert the orchestra goes by steamer across Lake Erie to Cleveland, then on to Pittsburgh for two concerts in connection with the Mozart Club, Monday and Tuesday, May 19 and 20, presenting on the second night Mendelssohn's "Hymn of Praise." From Pittsburgh back to Cleveland for one concert on Wednesday evening, May 21, under the management of Mr. N. Coe Stewart, director of music in the public schools. Buffalo has a concert on Thursday the 22d, and Albany on Friday the 23d.



### THE RACONTEUR.

I WASN'T at the piano dinner, I had no time, but I was consoled with my loss by meeting lots of the boys Friday and even Saturday, and—well—you know!



Intellectual heads, &c.

Patti sailed last Saturday, so it is the last chance for the Patti paragraphers to expend their dying "marron" on the lucky Diva. By the way, they say Nicolini is an expert *Patineur*!

[I solemnly aver this is the last—unless she returns.]

I am in a position to contradict the rumor that Bulow uses Pears' soap. He never washes—his stockings, and that is not the only point of dissimilarity 'twixt him and Tamagno.

But Bulow does use Czerny's Scourene to remove the freckles on his technic. Warranted not to shrink (scourene, not Bulow. Fancy Bulow *shrinking*!).

Fanny Bloomfield, the pianist, who is as witty as she is musically gifted, said a good thing about Bulow. "Bulow," she said, "lays those Beethoven sonatas out and puts their bones in labeled packages, so that you can find them in the dark."

Bulow and Bones is good.

The latest about Pachmann, the pianissimist—they call him "Mal de Mer" Pachmann, for short (he is not tall, you know)—is that he plays pianissimo when he is tired, and remarks to his friends, "I give them a new reading of Chopin and it rests me."

Clever and original.

Well, I told you he would come back.

Who?

Why, Max Bendix, of course.

He is back, bearded like a pard and wearing a hat the brim of which is so wide that he will be lassoed into a dime museum if he persists in wearing it.

Max has had a great time in the old country. ("The Raconteur" is not German, but it sounds like the right thing to call Deutschland "old.")

That is, he has had a great deal of hard work. When he first arrived in Berlin—a city all good violinists go to when they die—he naturally sought out Joseph Joachim, from whom he received a most cordial welcome. He played for the veteran Hungarian Fiddleissimo the Schumann fantasia, which, if you remember, he played with Thomas in this city last March a year.

Joachim, like a good and true musician, was very much pleased, as he naturally should have been, and complimented Max highly, promising to do everything for him to make his stay agreeable and valuable. He gave him tickets for the season of the Joachim Quartet Concerts, but told him he could take no more private scholars, and that he would have to join a class in the "Hoch Schule."

Our old Concertmeister hardly relished standing up with a lot of fledglings and embryo Paganinis, and as his time was limited he wisely went to Emil Sauret, who is a remarkable violinist himself, and I fancy his choice was a wise one.

He made great progress did Max with the Frenchman, and studied among other things the Beethoven, Saint-Saëns, Moszkowski, Gernsheim concertos, the Symphonie Espagnole, Lalo; Rondo Capriccio, Saint-Saëns; Second Suite, by Sauret (dedicated to Bendix), and lots of minor compositions.

Last March Max played the Moszkowski concerto, Moszkowski playing his accompaniment.

He was not carried away by the orchestral playing nor

the singing in Berlin, the former being inferior to ours and the latter "as a rule abominable."

I wish I could reprint in full a letter Max received from Joachim last November. In it Joachim refers to Bendix's genuine talent and hopes that he will join his class in the spring.

Altogether, Mr. Max Bendix, you did yourself proud, and we are glad to welcome you back and gladder still to see you at the first desk of the Thomas orchestra.

Max will be the Concertmeister at the Cincinnati May festival.

[Philadelphia and Cincinnati papers please copy all of above, as M. B. was formerly in your midst.]

The erratic but method-in-his-madness Jerome Hopkins is raising fits still in England. He sends me the following circular, which he is plastering all over Great Britain:

#### Johnny Bull's Ten Commandments.

BY JEROME HOPKINS.

*The Witty American Composer and Pianist, now Giving "Lecture Concerts" in England.*

I. Thou shalt have none other gods but Self.

II. Thou shalt not make to thyself any graven image, nor the likeness of anything that is greater than self, in the heaven above, or in the earth beneath, or in the waters under the earth. Thou shalt not bow down to Yankees, nor worship them, except they are richer than thou; for I that rule the seas am a jealous ruler, and visit the sins of contumacy upon the children unto the third and fourth generation of those that spurn me, and show hospitality unto thousands (yea millions) of such as are able to pay well, and keep my (Free Trade) Commandments.

III. Thou shalt not take the name of Old Fogies and consecrated Idiots in vain, for the Home Secretary will not hold him guiltless that taketh their names in vain.

IV. Remember that thou keep *fashionably* the Sabbath Day. Six days shalt thou spree about and do all the week day wickedness thou hast to do, but the seventh day is the Sabbath of the Government; in it thou shalt do no manner of unfashionable wickedness; thou, thy son, thy daughter, &c. For in six days the nobility "spree about common," but not on the seventh day. Therefore Johnny Bull hails the seventh day and observeth it (between 11 and 1 o'clock A. M.).

V. Honor thy father and mother by calling them "the governor" and "the old woman," that thy days may be gay in the land which Her Majesty giveth thee.

VI. Thou shalt do no brilliancy.

VII. Thou shalt not let thy right hand know what thy left does when thou playest upon the piano.

VIII. Thou shalt not steal small sums.

IX. Thou shalt only bear false witness against thy neighbor when thou art well paid for it.

X. Thou shalt covet everything, or it would otherwise hurt trade, raise "the rates," and injure Parliamentary appropriations for royal babies.

St. Jerome Hopkins is aspiring to become another father of the church musical.

Ludolf Waldmann, the famous composer of "Little Fisher Maiden," has won his suit against the organ grinders, and now he gets from the German makers of these tuneful instruments an honorarium of 120,000 marks for back dues alone. And yet some people envy Ben Harrison.

Colonel Jack, you seem to be opening a picture gallery for feminine beauty in your misinformed and misguided sheet, the "North American Buzzard." Why Bassett and Perugini only a week apart?

Oh dear, girls!

A good piano player makes the best typewriter, but after six months' practice on the "writer" no girl can pick out a tune on the piano. She runs to "dear sirs" and "yours trulys" instead of notes.

A young man had sat at the piano one evening and bored the majority of the guests for two hours, and one man was bold enough to ask who he was. "Why, sir," was the indignant answer, "that's Mr. Allegro, a rising young musician of our city." "Oh, is he?" "Yes, sir, he is." "Well, I don't believe it, for I'll swear I've been waiting here all the evening to see him rise, and he has kept right there at that poor, helpless piano as if he were nailed to the stool and clinched."

Our charming countrywoman by adoption, Teresa Carreño, is winning triumph after triumph in Germany. After a recent performance of the Grieg concerto, in Leipsic (you all know how brilliantly she plays it), a small, blonde man jumped on the platform and said: "Madame Carreño, I am Grieg," and then proceeded to thank her in the most enthusiastic manner. He asked for her picture (I have one and it is carefully treasured) and begged that she would write on the back of it the passage toward the end of the last movement of his concerto, which Carreño plays in octaves, although it stands in the original as single notes. The change appeared to please the genial northman ex-

ceedingly. Carreño did as he requested, and received in return the composer's picture with a very flattering inscription on the back. Teresita Carreño, although far from being old, is an exception to the old saying of the Greeks, "Those whom the gods love die young." She has beauty and talent. Eviva!

Although the following clever skit from "Puck" is not signed with his name still I suspect its author is he of the sun kissed locks, yclept W. J. Henderson, the doughty music critic of the "Times":

#### GERMAN VERSUS ITALIAN OPERA.

##### I.—GERMAN OPERA.

SCENE.—A bald headed mountain with moss on its cheeks. Red fire squirting up through the cracks. Enter SIEGFRIED WIENERSCHNITZEL, with an E flat tuba in his hand. He meets WOTAN SAURENKRAUT, an aged tramp in a blue flannel shawl.

WOTAN.  
Dot's mein mountain,  
(ORCHESTRA.—Kee-who-coop!)

Don'd gone oop!  
(ORCHESTRA.—Z-z-zip, whan!)

SIEGFRIED.

Got out of mein wayglein,

Du Dickblüchige!

Du alt! Galtgengschich!

(ORCHESTRA.—Whee-e-e-cep, ba-h-h!)

Du Giftverschreiber!

Skoot! Skat!

(ORCHESTRA.—B-r-r-r-r-rap too-oo-oo-oom!)

SIEGFRIED knocks WOTAN's spear into splinters and climbs the mountain, playing Wagner's conception of "Climb up" on his tuba. THE ORCHESTRA remarks: Wow wow! Tow-rowdle-de-dow-dow! Ki-oo-oh-oller-oller-berg-op-zoom-zim-bang-awish-de-schoot-pa-n-n-n-ng!

##### II.—ITALIAN OPERA.

SCENE.—In the background a Swiss mountain, with a cardboard goat eating cotton grass off a chocolate nougat rock. In the middle distance a section of a French garden, with triangular trees and sand papered turf. In the foreground on the left a villa, composed of a modern Italian doorway hitched to a Fourth-ave. brick house. Enter IL CONTE DI LUNATIC. He wears a red feather in his cap and a long white cloak.

(ORCHESTRA.—Tum tiddi um tum; tum tiddi um tum.)

##### IL CONTE.

Che adoro Leonora;  
Leonora che adoro;  
Leonora adoro;  
Che adoro Leonora;  
Che adoro-adoro;  
Leonor-obohonor-obohonor! (Exit.)

(ORCHESTRA.—Timpi tim tim; timpi tim tim.)

Enter LEONORA in satin and diamonds.

Ah, Manrico!  
Ah, Man-an-ri-co!  
Rico-Man-ah-Man!  
Ah—Rico—ah—Ma-ha-ha-ha-han!  
Ri-i-i-hi-hi-hi-hi-co!

Enter MANRICO in a blue domino and mask.

(ORCHESTRA.—Pum tiddi um tum, pum tiddi ping.)

Che adoro Leonora, et cetera.

Enter IL CONTE DI LUNATIC.

Dat-a-ga-l-a-eez mia cara.

MANRICO (pulling off mask).

Non! She eez mia cara.

##### LEONORA.

O ciel! Orrore!

ALL THREE (leaving far over the footlights).

O Castoria,  
Anchoria,  
Galaria!  
O furoria,  
Lumpti dumpti-i-i-i.  
Di!

The two men retire up stage and fence mildly, one up and one down. LEONORA picks out a clean spot, gathers up her Worth gown and lets her, self gently down in a faint. ORCHESTRA.—Pimitiddi-dee, pimitiddi-dee, tiddle liddle linki trillilli lee.

There can never be any danger of the "World" getting up a prize contest for beauty among the piano men, for the simple reason that everybody would vote for popular and dashing R. M. Walters, the University-place manufacturer. "Dick," as he is known to his intimates, is one of those exceptionally lucky fellows who manages to be extremely popular with both women and men. He is now known as "Walters on Toast," for he never loses an opportunity to descant on the charms of fair women. It goes without saying he is a bachelor.

I am feeling very well, although I wasn't at the piano dinner. As Nahum Stetson remarked to me last Sunday morning at the Union Square, "Yes, it was a fine affair and a great success, but it meant very hard work all the same."

They say John Kuehl, of Steinways', made the best speech of the evening (but it was the next evening, at Mauer's).

—Hans Von Bülow's last New York piano recital will take place on the afternoon of Friday next, not on the day previous, as before advertised. The program will be as follows: Franz Schubert, sonata, op. 42, A minor; F. Kiel, variations and fugue, op. 17, F minor; Rubinstein, prelude and fugue, op. 53, No. 3; Tchaikowsky, Russian fantasia, op. 18, No. 6; Joh. Brahms, two rhapsodies, op. 79, B minor, G minor; J. Raff, (a) selection from "Frühlingsboten," op. 55; (b) scherzo, op. 74, No. 2; (c) valse, op. 54, No. 1; (d) Polka from op. 71; F. Liszt, (a) "Ricordanza" etude de concert; (b) polonaise, E major; (c) valse impromptu, A flat.

## PERSONALS.

MAX SPICKER.—We present to-day to our readers the very latest picture of that genial young conductor and composer, Max Spicker. It seems unnecessary to give any biographical particulars as they have appeared in THE MUSICAL COURIER only last year. Since then Mr. Spicker has published with Fr. Luckhardt, of Berlin, a series of new vocal compositions, which have been most highly spoken of in the German musical press. The New York music critics have likewise appreciated Mr. Spicker's latest efforts, as may be seen from the following extracts:

The "Tribune" says on the occasion of the recent Reichmann song recital: "It was an evening of unalloyed artistic pleasure to which Mr. Spicker contributed a considerable quota, not only by his refined and polished accompaniments, but also by the two songs of his composition which Mr. Reichmann sang, 'Frühlingstraum' and 'O Schneller, mein Ross.' They furnished an eloquent tribute to Mr. Spicker's talent in one of the most difficult departments of composition."

While the "Times" remarks: "The two songs by Mr. Spicker, 'Frühlingstraum' and 'O Schneller, mein Ross,' proved to be really lovely compositions, worthy of a place in a program embracing works by the princes of song writers. The audience was not slow to recognize their merit and to warmly applaud the composer, who played their accompaniments, as he did those of the other songs, with most delightful taste and feeling."

The "Herald" recently contained the following: "A very enjoyable feature of the concert was a song, 'The Young Savoyard.' It was composed by Mr. M. Spicker, who accompanied, and it is a suggestive, poetic and thoroughly original composition."

The "Tribune," after one of the Seidl concerts at Brighton Beach last summer, said: "Another opportunity must be taken to chronicle the vast number of new compositions brought forward and comment on them. In passing we wish only to mention a march by Mr. Spicker, which opened the concert of last Friday afternoon. On the program it was called simply 'Triumphal March,' but the dignity of its structure and the excellent musicianship disclosed in the development of its melodic material entitled it to a more suggestive and commanding title. It is symphonic in plan and worthy of respect and admiration."

Mr. Spicker, however, has not confined himself to vocal soli; he has also written a great number of choral works, many of which have been performed by our leading German and American singing societies, notably by the Brooklyn Apollo Club, Musurgia, Mendelssohn Glee Club, Rochester, N. Y.; the Orpheus, of Boston, Mass.; the New York Arion; New York Beethoven Männerchor, Rochester Männerchor, Orpheus, of Buffalo; Germania, of Baltimore, Md.; Arion, of Newark; Arion, of Brooklyn, and many others. At the recent music festival at New Orleans, La., Mr. Spicker's "Life's Spring Time" was sung by the united festival chorus and was received with great applause.

His orchestral works, such as "Triumphal Procession" and incidental music to Schiller's "Demetrius" and several others, have likewise been performed with artistic success.

At the present moment Mr. Spicker is engaged upon the composition of a series of new songs and two larger works for soli, chorus and orchestra, entitled "Belsazar" (poem by Heine) and "The Pilot" (poem by Fr. von Holstein). They will be published by Fr. Luckhardt, Berlin.

ALVARY DECORATED.—Max Alvary, who finished a most successful series of appearances in Wagner operas at the Munich Court Opera House a fortnight ago, was decorated by Prince Regent Luitpold of Bavaria with the gold medal for art and science. Alvary is engaged for two months for each of the next three seasons to sing at the Munich Court Opera House.

WHO NEXT?—The latest personage of musical celebrity who is reported to have become insane is Franco Faccio, the greatest of Italian conductors, who directs the operatic performance at La Scala, in Milan. We hope that the telegram received in Berlin which states this sad event will prove a canard.

REICHMANN PLEASES CHICAGO.—It seems that our handsome and popular baritone, Theodore Reichmann, is pleasing the Chicago public and critics as much as he did those of New York. They went wild over his "Wolfgram" and he scored no less a success with his other Wagnerian impersonations. In Boston, too, Reichmann was really the star of the season, and his "Don Juan" caused no end of enthusiasm and laudatory notices. The Boston "Herald," says: "Reichmann ranks with the best impersonators of the title rôle seen here for many years, and he made an equal success in his vocal work during the evening. He gave a very satisfactory impersonation and sang with all his usual artistic elegance in his leading numbers."

The Boston "Globe" says: "Reichmann is a dramatic as well as a lyric artist, and his 'Don Juan' was in all respects worthy of warm commendation. The part has never been so well played here and seldom has so good a baritone sung its music."

Of Reichmann's impersonation of "Tell" the Chicago "Tribune" says: "Certainly he showed himself to be a

great artist last night and one whose work was always a pleasure to listen to. His splendid voice rang out superbly and his impersonation was of great dramatic worth."

The Chicago "Herald" says: "Reichmann, in the title rôle, emphasized the hit he made in 'Tannhäuser.' Vocally, dramatically and in every other respect he is as great an artist as Tamagno, and to the lustre of his art is added the charm of a magnificent personality. In voice, form and feature he is eminently adapted to the heroic rôles of the lyric drama. Possessed of a wonderful degree of magnetism he unconsciously becomes the most imposing figure in every stage picture, and so long as he remains on the stage the attention of the audience seems riveted upon him. Even in the ensembles his voice has an overwhelming individuality that seems to absorb the voices of the other singers, and yet he is never obtrusive either in voice or action."

The Chicago "Daily News" says: "The part of 'William Tell,' taken by Mr. Reichmann, was more than satisfactorily filled. Reichmann's merits are salient and superb. A manly, noble figure, he acts as he sings, with reserve and taste. In all ways he was by far the most satisfactory participant in last night's production."

AUS DER OHE'S VACATION.—Miss Adele Aus der Ohe, the excellent pianist, called at the office of THE MUSICAL COURIER on Friday afternoon last previous to her departure for Germany on the steamer Ems on Saturday morning. She will spend her well earned summer vacation at Berlin, Homburg and Baden-Baden, and intends to return to this country early in September to fill numerous engagements.

RUMMEL'S MERIT RECOGNIZED.—An occasional correspondent of THE MUSICAL COURIER writes to us from Copenhagen under date of April 15: "Franz Rummel, the eminent pianist, is having a still greater success here this year than last year. His first concert was quite full and his second, last Sunday, entirely sold out. He played the Beethoven E flat and Liszt E flat concertos, and was recalled six times after the former, and eight times after the latter performance, while the orchestra joined in the demonstration with a fanfare. He then added as an encore the Chopin 'Berceuse.' He also was the recipient of an enormous laurel wreath with the Danish colors. All the papers speak in the most enthusiastic terms of his playing. To-day Mr. and Mrs. Franz Rummel were received by their majesties, the King and Queen, who had not been able to attend the concerts on account of illness. The Rummels were at the palace one hour and a half, and were received most cordially. Mr. Rummel played a few pieces, and the King then took occasion to present him with the cross of knighthood of the Danebrog order. A great honor, this, all the more so, as it was bestowed by the King in propria persona. On next Friday Mr. Rummel will give his last concert here with orchestra, at which the King, Queen, Crown Princess and all the court will be present. He will play again the Beethoven E flat, the Weber Concertstück and Liszt's 'Hungarian Fantasy.'"

#### Hans von Bülow in Chicago.

CHICAGO, April 30, 1890.

THE writer of the following remarks was of the opinion that Mr. v. Bülow would, upon his return, pelt us with rotten eggs. This opinion, it is true, was an erroneous one; yet fourteen years ago he called us "Dutch," and now he regards us as a troop of Hottentots, before whom he "the musician and virtuoso, standing at the head of all expounders and interpreters of the present century," played Beethoven's grandest works, after a style that he would not have excused in any of his pupils, and we are to accept these performances without a murmur and with the proper reverence.

Mr. von Bülow has sowed bad seed. It were much to be regretted if this seed should sprout.

We instruct pupils that all that should be struck with both hands simultaneously must be clearly struck at one time. And this is not an easy task, as every piano player and, at all events, every piano teacher knows. It pleases Mr. v. B. to allow his left hand to follow his right hand, notably in sustained melody. The worst thing in this respect was the sublime andante from op. 109. When Mr. v. B. was here fourteen years ago he played the adagio from op. 13 in the same manner. I cannot say whether he played it in the same way last Monday, as I was prevented from being present; the concerts of April 16, 18 and 19 only are taken into present consideration. Octaves in the right hand Mr. v. B. invariably plays broken, and, as it seems, from principle.

We teach the pupil that appoggiaturas in classical compositions are to be accented. It pleases Mr. von Bülow to accent *not* the appoggiaturas, but the principal notes. As he plays the appoggiaturas in their proper places, the effect, notably in forte passages and in high positions, naturally is sharp and shrill. Example: The thirteenth variation from op. 35. Those who have heard it will never forget this squeaking. In cases where it can scarcely be otherwise accomplished Mr. von Bülow grants the appoggiatura its proper emphasis. Example: Op. 81, last movement, variation of staccato quarter notes.

All those who should desire to learn the proper use of the



pedal from Mr. von B. would be badly off. Mr. von B., in consequence of some indefinite whim, frequently permitted masses of tone to clatter together in such a manner that it became insupportable. (We do not refer to the chaos prescribed by Beethoven in the rondo from op. 53, nor any other similar passage.) And here I would recall that in 1876 Mr. von B. played the first movement of the C sharp minor sonata without pedal, despite the command.

And as Mr. v. B. causes harmonies that should resound simultaneously to resound successively, so does he also tear asunder melodic passages, and above all and regularly the scale attacks just preceding the entrance of a theme. Examples: Adagio of the D minor sonata and the first movement from op. 53. And in other places he introduces pauses of such a length that one is led to fear his memory has given way. Examples: Op. 53, first movement, second part just before the first two Fermatas, but especially the 16th to 15th measure before the end.

The full chords in the first movement from op. 57 that Mr. von B. in his edition shows to be four times three-eighths he invariably plays as six times three-eighths.

We explain to our pupils that simple accompaniment must subordinate itself to the melody. Perchance some pupil will assert to his teacher when he is playing from eight to five bars before the B flat movement of the F major andante that this is not at all necessary.

When d'Albert delighted us in this city good players and musical persons felt themselves so moved that they resolved they would renounce all music making for all time. These people may now breathe freely once more. If Mr. v. B. can only produce a few of Beethoven's compositions without the most dubious blunders, why then, they may gaily make a new attempt. If, despite the best of intentions, they do not succeed, why then they simply do not succeed. Mr. v. Bulow, "the greatest artist and Beethoven exponent of the century," does not succeed either, and that must be one's comfort. Oh, this is a restorative comfort! And then the lovely aspect of affairs besides for the teachers! A pupil, for example, plays a wrong note, let us say, in the F sharp major sonata, first movement; or he does not hit the first *c* in the fourteenth measure of op. 57 quite correctly; one may perhaps even hear *d* sharp in connection with it; can we take it amiss of him if he beg his teacher not to excite himself unnecessarily since Mr. v. B., the greatest interpreter of the century, also frequently plays in a faulty manner, and yet will permit no one to reproach him with it.

In Hamburg there dwells a Dr. Kieselack-Ballhorn (the name is spelled rather unorthographically), the perpetrator of one of the most execrable books of the century—the new Simrock edition of the Beethoven sonatas—a person who treats Beethoven like a schoolboy whose writings he is bound to correct. This man would have rejoiced wildly could he have heard how, in the D minor sonata, first movement, twenty-fourth and twenty-fifth measures, Mr. von Bulow played the *crescendo molto* he so much desires to hear there, until the last *a* (an accompanying note) sounded like the climax of the tender melody. Yet we are compelled to forego this wondrous melodic climax in the second part, because this note does not occur there. To replace it the last real note of the melody received so much the more powerful a blow, although it is unaccented. Recall a similar passage in the first movement from op. 13, the long notes of the upper voice immediately after the "*Prall-triller*."

This Hamburg doctor retains another doctor in Danzig who has to cut to pieces all that can be cut to pieces. And he is just the man for the place, for he is distinguished above all remaining humanity by an indestructible capacity for abusing others, combined with an almost uncomfortable intellectuality. This man also would have rejoiced at hearing the sonata. Then where the first part of the third movement modulates into A minor, Mr. von B. played in two-eighths time. The Danzig doctor calls this "non-sense," and asserts that a person only plays thus "because it rings more boldly into the public's ears." It appears to me that one might conceive those four bars after the forte in groups of two bars, in order that they would receive but three principal accents, including the quarter note. By the way, when Mr. von B. had this sonata on his program in 1876, he played the first sixteen measures of the allegretto in a slow tempo.

What must Mr. v. B. have thought of his audience on Friday, when in the first movement of op. 53 at the repetition of the first part, in the second theme, E major, upon the third quarter of the third measure, *d* was added to the E major triad in his right hand? or, when in the second part he struck *f* instead of *g* on the first eighth of the second measure after the second fermata? or, when in the same movement in the third quarter of the thirty-first measure before the end his left hand caught *c* instead of *b*? or, when he met with disaster at the close of this sonata in the double trill with the succeeding third? or, when a little later he "modulated" from the F major andante to the F sharp major sonata? "These people are but backwoodsmen before whom I cast these 'pearls.'"

Would anyone in one of Germany's large cities publicly venture to play Wednesday's program (op. 27, Nos. 1 and 2; op. 35; op. 31, No. 2; op. 51, No. 2; C minor variations and op. 57) less well than Mr. v. B. offered it by us?

Would anyone receive a graduation certificate for such a performance at his last examination in a good German music school? If at every German conservatory worthy of the name there does not exist at least one pupil who can play everything that he played on Wednesday evening equally as well as Mr. v. Bulow did without especial preparation, although, perhaps, not entirely without notes, then it were better to close these schools, for this would prove that nothing is to be learned in them.

Why such furious haste in the last movements of the sonatas, op. 27, when Mr. v. Bulow is able only to make the first three notes of the five notes on the short trills so sharply and decisively audible?

Why such tantalizing slowness of the first movements of these sonatas, notably of that in C sharp minor? Mr. v. Bulow himself feels the dryness of his interpretation of the first movement of the C sharp minor sonata, or he would not play the accompaniment so haltingly. And to bungle an accompaniment does not make a melody more euphonious. (I know of no more harmless expression for this case; I only know that the whole movement sounded like a parody.)

Instead of the un-Beethovenlike B flat that Mr. v. B. patched between the second and third movements of the E flat sonata, he ought rather to have reinstated the arpeggio in the old sense that Beethoven prescribes on the last chord before the third movement of op. 57; or begin the arpeggio of the A major and C major chords of the sixth in the largo of the first movement of the D minor sonata an octave lower (compare the beginning of the second part) and insert the corresponding counter tones at the transition to the repetition of the first part and before the largo of the second part that Beethoven has left unwritten, because he was compelled to adapt himself to his five octave limits.

One single time Mr. von Bulow's interpretation reminded one of d'Albert's warmth—C sharp minor sonata, third movement, in the chords of the sixth shortly before the entrance upon the movement in eighths. That was a crescendo "that took the cake," to use a Beethovenish expression.

Had Mr. v. B. confined himself to ops. 101, 109, 110, 111, 120 and the fugue from op. 106 one's enjoyment might perhaps not have been called unalloyed, nor in general so great an enjoyment but that one might have imagined a much nobler; but the production of these works would still have been a rarity for us. May there not be hundreds of persons in Germany who would be able to perform these creations, both technically and intelligibly, as well as Mr. von Bulow?

Should Mr. von Bulow have the F major andante, the adagio of the C sharp minor sonata, the two variations of the andante from op. 57 and the andante from op. 109—as he played these movements here—recorded by phonograph, and then have his own work repeated before himself as a hearer, he would at once cause the wax sheets in question to be destroyed and consider the whole thing an unpleasant dream.

In the following case Mr. v. B. has an excuse to impute these terrible things to defective acoustics or to accuse the writer of insufficient musical hearing; the double appoggiatura in the sixth measure of the second movement of the sonata, op. 81, did not sound like D, F, but like D, E flat and F played as a triplet.

No sensible person would dream of disputing Mr. von Bulow's praise as a mighty protector for art in the fifties and sixties, when it became his object to represent the views of Wagner and Liszt and to bear aloft the standard of musical progress. But how can Mr. von Bulow now have himself boomed as the "first of living musicians" when he believes "in Bach as the Father, Beethoven the Son and Brahms as the Holy Spirit?" Emphasis must be laid upon the Holy Spirit, for Brahms still lives.

It is true there is also a Bruckner, who, we trust, will live for a long time to come, and his name fortunately also begins with a B. Mr. v. B. has been taught by Brahms "that Beethoven has nowhere bound himself so strictly to the laws of musical form as in his last sonatas and quartets." Mr. v. Bulow is "indebted to Brahms for his deliverance from the Wagner school." Brahms has "rescued him from the mire of prejudice belonging to this Byzantine school."

Mr. von Bulow cannot stand Bruckner's music because Bruckner is so given to enharmonics at times at the very commencement of a work. Brahms occasionally inclines the same way, but that is quite a different thing. Mr. von Bulow may wait quite a while before Brahms can point out to him an intimate relation between Bruckner's symphonies and quintet and Beethoven's last quartets. For in due time Mr. Brahms, "as the first among living German masters in the domain of serious music," accepted the title of Doctor from the University of Breslau instead of making it clear to the professors that Wagner, Liszt and Bruckner were not clowns, either. Meanwhile Mr. von Bulow, in his orchestral concerts, cultivates the Bohemian Dvorak besides Beethoven and Brahms—Dvorak, to whom the art has hitherto not been indebted for aught that is new—resuscitates the most ancient relics by Meyerbeer and returns again to Russian music, formerly indulged in by him with

enthusiasm, which formerly he entitled "unmusic" some years ago.

Are Mr. von Bulow's annotations in his Beethoven editions really so important that no other can ever accomplish anything similar, like or better than he? Let us take op. 129 for example. This rondo embraces a compass of but five octaves, and must thus have been written before 1803. Yet Mr. von Bulow has resolved to include this work among those of Beethoven's last period and brings his "proofs." The first of these is the rhythm of the accompaniment of the parts beginning in E minor and G minor; the upper voice is in uninterrupted sixteenths. Well, the same thing occurs in op. 3, it is true, but also in just the same way in the last movement of the fourth symphony, in the first movement of the sonata op. 53, and long before this time in a Mozart *Allegro graz* from a B flat major sonata. (Whoever heard op. 53 played by Mr. von Bulow will have missed this rhythm, it is true.) Between two parts in G major Beethoven once interpolated a middle part in E major. Mr. von Bulow inclines to the idea that Beethoven would, at an earlier period, have chosen E flat instead of E. Very well; that relation of keys may already be found in the first movement of the sonata op. 79, as well as in the rondo, op. 51, No. 2, published in 1798.

The piece turns to A flat. Mr. v. B. directs attention to the steps of the modulations with this remark: "This is something that is different from the everyday inverted progression." Very well, it is not different; it is truly the same thing. Then he produces an "analogous example out of op. 86, where Beethoven has similarly discovered a modulatory progression of such forcible boldness that no composer from that day to this (1870) has ever ventured to imitate the same." Very well, before 1870 this imitation was frequently "ventured upon." Schubert, op. 83, No. 1, and op. 94, No. 4; "Flying Dutchman," page 58; Robt. Franz, op. 1, No. 2; Jensen, "Gaudeamus," page 36, and since then by Erdmannsdörfer, op. 15; Boito, "Mephistopheles;" Sgambati, op. 20; Bruckner, "Te Deum," and Nodé's "Meer." There can scarcely have been many students of counterpoint who have not discovered this progression.

Of the B flat passage occurring later, Mr. v. B. says: "The independence of each separate voice, &c., must convince every Beethoven connoisseur that the work before us is no youthful work." Well, the same remark might apply to the 22d measure of the adagio of the first piano sonata, and this adagio is taken from a piano quartet written by Beethoven when he was fifteen years of age. Mr. v. Bulow refers to two figures at the close of the movement, one of which he describes as an ingenuity of the last period. Well, both, figures are very old, ancient things, a trill and a double slurred note. Years ago Mr. v. Bulow also published this rondo in New York, and arbitrarily changed both the *a's* of the 30th measure before the close into *a* sharp. If this *a* sharp were correct, then he would also be correct in his decision regarding its age. But at that time Beethoven had never yet become conscious of the chord that resulted from that change. Still he uses it in the theme, and in the fourth variation of the andante from op. 57, but altogether inconsiderately. From these statements, and they can be indefinitely multiplied, it may be seen that Mr. v. B. does not shrink back from freely invented assertions.

He was also most liberal in the matter of the dates upon his programs: many of these designate the time of the origin of the works; others the time of their first production (this distinction is, however, not noted), and often a long period of time lies between the two. Several of the superscriptions of the variations of 120 invented by v. B. in 1886 have been translated by him into the "American," and the movements in question thus rendered more comprehensible to us. Let us compare some of them. Waffentanz (boxing), Presto giocoso (runaways), Wiederhall (mocking bird), Idyll (interview), Kanonisches scherzo (racing).

One might, perhaps, from a compatriotic spirit, have felt inclined to remain silent concerning the foregoing or to have ignored it, if a person had no objections to being considered a miserable ignoramus by the knowing ones, and one that would submit to anything. But according to Mr. v. Bulow's idea we are only "Dutch," or has anyone ever learned that he retracted that insult? When he felt himself moved to hurl that infamy at us in McCormick's Hall on February 5, 1876, he might with some right have protested against a local criticism of his musical performances, but to abuse us was nevertheless highly unnecessary. *No blasse oblige*.

To-day we are somewhat older and more mature in our art comprehension, although there is still much left to be desired. The latter remark may also be applied to Mr. von Bulow's case in a great degree. Since the writer has no desire to awaken a suspicion of an endeavor to approach Mr. v. Bulow in this uncommon manner in order to become known through the medium of Mr. v. Bulow's name, he chooses to remain nameless to the circle of his readers. Should Mr. v. Bulow be filled with a longing to learn the name of the offender, the editor will, after a polite request, communicate the same to him. ARCHILOCHOS.

—Colonne, of Paris, has gone to Moscow to conduct some concerts there.

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method and typographical style with the "Reviews" of the last four  
seasons, which were received with many expressions of favor by the  
press and public. It will contain a record of all the musical occurrences  
in New York City between September, 1889, and May, 1890, worthy of  
mention on the score of artistic significance, discussions of new com-  
positions, operatic casts, a final chapter reviewing the doings in opera  
house and concert room, essays on important musical questions, and a  
copious index to all the compositions performed in the course of  
the season.In the Appendix, following the plan of the last Review, Mr. Krehbiel  
will print a list of the choral works performed in the principal cities of  
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## Was Wagner a Hebrew?

Editors Musical Courier:

IN connection with the notice in a recent issue of THE MUSICAL COURIER of a search said to have been made lately to determine whether or not Wagner was a Hebrew, the following abstract of facts bearing on the question (prepared to serve as one of the notes to the present writer's "Parsifal: a Wagner Study," Messrs. G. P. Putnam's Sons, New York, publishers) may be of interest to some of your readers:

In view of Wagner's antipathy toward the Jewish Old Testament and the Jewish race (not, however, toward the latter in their individual capacity, for he had many distinguished friends and warm admirers among the Jewish people, from Carl Tausig, the inventor of the plan of Wagner societies by which the Bayreuth performances were rendered financially possible, down to private connoisseurs), it is curious to note that he himself, as a Saxon, may have been a Hebrew, and an Israelite, or descendant of Israel. The historical data are as follows: When Tiglath-Pileser carried the ten tribes of Israel into captivity he called them in a monumental inscription, a copy of which is in the British Museum, the people of the land of Beth-Khumri. These Khumri, called sometimes the Gimiri, were known to the Greeks as Cimmerici, and by the Romans as Cimbri. The Crimea is believed to have been called after them, and many Israelitish tombstones have been found there.

According to Rawlinson the ethnic name of Gimiri occurs in the cuneiform records as the Semitic equivalent of the Aryan name Saki. The Sacoe Scythians were termed the Gimiri by their Semitic neighbors. The Anglo-Saxons were a Teutonic, i.e., a Gothic or Scythian tribe. They gave to the most fertile part of Armenia the name of Sakasena (Saxonia). These Saxai were called in their own country shortly before their captivity (i.e., in Samaria) Beth-Isaac, the Oriental pronunciation of the latter name being with the emphasis on the last syllable—*I-saac*. (The Danes, Normans, Jutes, Frisians, Welsh, &c., were descended from the same primitive race as the Anglo-Saxons). From this point of view certain noteworthy features of the Protestant Reformation in England are strikingly suggestive of a vivid renewal of racial self-consciousness; as, for example, the extraordinary revival of Bible (and particularly Old Testament) study; the almost universal preference for Hebrew names in baptism, and the instinctive fondness for the science of genealogy. ("We all had our genealogies. No other nation had this science as had the Jews; for all our land belonged to families and the scribes kept a record of the boundaries of every piece of land so that if it were sold it should return to the same house at the end of fifty years.—Life and Times of Jesus," James Freeman Clarke.)

The facts presented in the foregoing abstract were drawn mainly from a forcible and well digested treatise, entitled "The British Israelites," by Lieut. Col. H. W. J. Senior, of Her Majesty's First Bengal Infantry. (As this book is out of print, and it is difficult to procure anything of the sort when once an edition is exhausted, those readers of THE MUSICAL COURIER who take an interest in the question may be referred to a comprehensive little volume recently issued by the "Our Race" Publishing Company, New Haven, Conn., under the title of "Our Race: Its Origin and Destiny," from the pen of an American military officer, Lieut. C. A. L. Tolten, U. S. A., professor of military science at Yale University.)

The question whether Wagner was a Hebrew here resolves (as musical theorists would say) into the larger question, Are all Saxons Isaac-sons, i.e., Hebrews, and thus members of the noble race in whom all the nations of the earth were to be blessed? This question many have been led by investigation to believe (quite contrary to their preconceived notions) we must answer in the affirmative.

Yours truly, ALBERT ROSS PARSONS.

STEINWAY HALL, April 25, 1890.

## Some Concerts.

CONRAD ANSORGE'S piano recital took place Tuesday evening of last week at Steinway Hall, and although the audience was not as large as it should have been it was certainly appreciative. Mr. Ansoerge played Liszt's ugly but ingenious variations on a theme from a Bach cantata ("Weinen und Klagen"), his third sonnet and rhapsody No. 14. Franz Schubert's beautiful B flat sonata, which is out of place in a concert hall, received a very musical interpretation from Mr. Ansoerge.

Perhaps the best played piece of the evening was Brahms' B minor rhapsodie, op. 78, No. 1. This powerful and sombre work is Brahms at his best, withal drastic to pessimism. It is without a ray of sunshine or hope, if it were not for the lovely B major section, which Mr. Ansoerge sang in the most tuneful fashion.

Mr. Ansoerge's own ballade in D minor is a composition of considerable breadth and dignity, and while it is thoroughly Lisztian as to form, its themes are clever and above all well worked out. The first phrase appears and reappears in the most ingenious fashion. The "Valse Capriccioso" could better be called "Valse Heroique," as it is cast in too large a mold for the mere salon valse.

The Bach-Joseffy overture, and Schubert-Tausig Marche

Militaire comprised the remainder of the program. Mr. Ansoerge has gained in power and breadth considerably since his first appearance in this city. He is now at work on a string quintet.

—Little Otto Hegner, the spirit of the keyboard, gave an interesting farewell concert last Wednesday night, at Steinway Hall, before an overflowing house. The tiny virtuoso was in good form and played Chopin's E flat rondo, op. 16, Berceuse and a flat valse op. 42 in the most charming fashion. He also played Raff's "Mährchen," Chopin-Liszt's chant polonaise, the Wagner-Liszt "Spinning Song" and Strauss-Tausig's valse caprice "Man lebt nur Einmal." To encores Hegner played Paderewski's minuet in G. He leaves behind him the most pleasant recollections, and his advent in this city when he will be a matured artist is something to look forward to. Miss De Vere and Messrs. Herbert and Rieger made altogether a delightful evening of music.

Vladimir de Pachmann gave another Chopin program last Friday evening at Chickering Hall and played in his own inimitable fashion various selections by Chopin, repeating his extraordinary performance of the three etudes in op. 25 (Nos. 2, 3 and 6) and the A flat polonaise. Saturday afternoon, with Mrs. Pachmann, he played the following program:

Andante and variations for two pianos.....Schumann  
Fantaisie Sonata, op. 78.....Schubert  
Grand Fugue in A minor.....J. S. Bach  
Gigue con variazioni.....Raff  
"Au Bord d'une Source".....Liszt  
Romance.....Mrs. Pachmann  
Study in waltz form, No. 6.....Saint-Saëns  
Nocturne, op. 6.....Henselt  
Momento Capriccioso.....Weber  
Rondo for two pianos, op. 73.....Chopin

This week he plays again in Boston and then goes West. He will be heard but once more in this city after May 20.

## HOME NEWS.

—Eduardo Marzo's pupils gave a matinée musicale last Thursday at Hardman Hall.

—Miss Kitty Berger, the zither virtuoso, gave a soirée at the Brunswick last Saturday evening.

—April 22, at the Y. M. C. A. Hall, Indianapolis, the pupils of Max Leckner gave a piano recital.

—Carl Fiqué's third subscription concert took place last evening in the Hall of Union, Brooklyn.

—Mr. Arthur Foote, the well-known Boston pianist and composer, has been giving piano recitals in Andover and Bradford, Mass., assisted by Mrs. J. P. Walker, vocalist.

—It will interest violinists to know that Isidor Lotto, the renowned violinist, will arrive in New York from Europe about the middle of May. He will give concerts in this country.

—Reinhold L. Herman, who soon goes abroad for several years, will be tendered a complimentary concert this evening at the Mendelssohn Glee Club's rooms by numerous professional friends.

—Arrangements for the re-engagement of Pachmann, the pianist, have almost been completed. It is not quite certain whether Mrs. Pachmann will be able to renew her engagement, as her private duties call her to Paris.

—The second concert of the Monday Night Chorus, of Brooklyn, assisted by Helen Dudley Campbell and Victor Herbert, took place last Monday night at the Second Congregational Church. Arthur Claassen conducted.

—The Fellowcraft Club has appointed this afternoon for an exhibition of the M. Steinert collection of keyed instruments, precursors of the piano—clavichords, a harpsichord, easy forms of the piano and concert grands of Mozart's and Beethoven's time.

—Von Bülow's tour, which extended into Toronto, Buffalo, Boston, Cleveland, Chicago, Milwaukee, Detroit, St. Louis, Cincinnati and Pittsburgh, has been a success. The pianist gave a piano recital in Washington, April 20, in Baltimore to-day and will be in Philadelphia May 3.

—The second May Music Festival in Indianapolis takes place May 13, 14, 15 and 16. Carl Barus will be the musical director and Clementina de Vere, Therese Herbert-Foerster, Zelda Seguin-Wallace, Charles Black, Charles Knorr, Emil Fischer and Jules Perotti will be the soloists.

—Amelie M. Jones, a soprano favorably known to the Philadelphia musical public, gave a soirée musicale last Saturday night at Sherry's, assisted by the Beethoven String Quintet, Mr. R. L. Herman and vocal talent. A fashionable audience was present. Mrs. Jones sang an aria from "Samson and Delilah," Saint-Saëns, with taste and finish.

—Gustave Amberg has been conducting negotiations with Pauline Hall with the idea of securing her as his prima donna for a summer season of comic opera. Miss Hall has several other offers, one from Baltimore for a season there and one from Minneapolis. The probability seems to be, however, that she will conclude an arrangement with

Mr. Amberg, who desires to secure Miss Hall for next year, but nothing definite has as yet been arranged. Her contract with the Casino Company expires May 1.

—This speaks for itself:

METROPOLITAN OPERA HOUSE,  
New York, April 31, 1890.

To the Hon. Joel B. Erhardt, Collector of the Port:

DEAR SIR—I know how perfectly the Strauss Orchestra, of Vienna, under the spirited direction of Edward Strauss, plays the bewitching dance music which has made the Strauss name famous throughout the world.

It is, therefore, impossible to imagine that American musicians will try to prevent their music loving countrymen from enjoying the playing of this wonderful orchestra, and, if the law allows artists to visit it and charm you, then I am sure no one can keep the Strauss Orchestra out of America, for its players are surely artists. Sincerely yours, ADELINA PATTI.

—Congressman John Allen, of Mississippi, in addition to being one of the wits of the House, is also something of a "plunger" in society. He was present at a musicale given at the Shoreham by Mrs. Jeannette Thurber a few evenings ago, and talked music with a fluency that astonished some of those who heard him. During the evening Mrs. Thurber engaged the Mississippi Congressman in conversation for a few minutes, and incidentally inquired if he was familiar with the study of music.

"Oh, yes," replied Mr. Allen promptly. "I am something of a musician myself. In fact, I am so fond of music that I introduce it into my everyday life with very beneficial effect. I control my wife and family and govern my entire household by the power of music."

"I don't quite comprehend you," answered Mrs. Thurber, smiling.

"Well," said Mr. Allen, with a merry twinkle in his eye, "it is just like this: When I request my wife or any member of my family to do anything and they refuse, I threaten to sing. They immediately relent and do my bidding rather than hear me."—Baltimore "Sun."

—At the recent last chamber music concert by the Pittsburgh Beethoven Quartet Club a new manuscript trio, op. 29, by A. M. Foerster, of that city, was performed for the first time, and was received with considerable applause. The Pittsburgh papers also praise the work of their townsman most heartily, and we doubt not that their criticisms are just and well deserved.

—The Petersburg (Va.) Seventh May Music Festival will take place May 27, 28, 29 and 30, under the direction of Carl Zerrahn. The artists engaged are Mrs. J. P. Walker, Miss Genevra C. Johnstone, Mrs. Virginia P. Warwick, contralto; Whitney Mockridge, Clarence E. Hay, Richard Burmeister, Miss Olive Mead, Frederic Lax and Ross Jungnickel. The programs are choice.

—Mr. Thomas has gone to Chicago and will be married to Miss Rose Fay on Wednesday, May 7. The invitation to the wedding reads as follows:

Mr. Charles Norman Fay  
requests your presence  
at the marriage of his sister  
Rose

to  
Mr. Theodore Thomas,  
Wednesday evening, May 7,  
at 8 o'clock,  
Chapel of the Church of the Ascension,  
Chicago.

—Here is a table of the season's figures, taken from the Boston "Herald," of the Boston Symphony Orchestra's concerts in Boston:

The number who have attended the rehearsals on admission tickets at an expense of 25 cents is.....	20,985
Five hundred and eight season tickets for rehearsals were sold at \$7.50, making the number who attended at an expense of 31 1/4 cents.....	12,192
Nine hundred and seventy-four season tickets for the evening concerts were sold at \$7.50, making attendance at 31 1/4 cents.....	23,376
The number who have attended the evening concerts on admission tickets at 50 cents.....	3,697
Total number who have heard the orchestra at an expense of 50 cents or less.....	60,250
Add to this the number who bought the higher priced tickets at auction—1,423 season tickets for each series—1423x48).....	68,304
Admission and cheap season.....	60,250
Total attendance regular performances.....	128,554
Add again the number who attended the three young people's matinees (6,900) and the total number who have heard the orchestra is, by a close estimate.....	135,454

—On Tuesday evening, the 22d inst., a highly interesting concert was given at Central Music Hall, Chicago, by the principal members of the faculty of the Chicago Musical College, under the auspices of that institution. The high character of the selections performed, as well as the manner of their interpretation, warrants pronouncing the concert an artistic treat, and the affair was a complete success. The audience crowded every part of Central Music Hall. A novelty, played for the first time in America, was a concerto by P. Tchaikowsky, of which Mr. August Hyllested gave a remarkably brilliant performance. It is a composition of tremendous difficulty and seemingly exhausts the possibilities of the piano. Mr. Hyllested was several times recalled after his fine interpretation of this work, and subsequently he gave a very admirable performance of Grieg's concerto. Mr. S. E. Jacobsohn played Max Bruch's G minor violin concerto very finely, and his technical acquirements were exemplified in his rendition of David's "Russian Variations." Mr. L. A. Phelps sang "Celeste Aida" with fine taste and artistic method, and subsequently gave, by request, Tosti's "Good Bye." Mr. Louis Falk was deservedly applauded for his excellent work

in Guilman's organ symphony. All the solos were accompanied by an orchestra of forty, conducted ably by Dr. Ziegfeld, president of the college. Few concerts given in Chicago by visiting artists equaled in the excellence of the program and the manner of its rendition this concert by local talent.

—The following is the program of a Wagner concert to be given on Monday, May 5, at the warerooms of Mr. Otto Suto, at Baltimore, Md.:

"Meistersinger," introduction (Two pianos, eight hands).....  
Miss Sophie Fernow, W. E. Heimendahl, Dr. Paul Haupt and Otto Suto.  
"Lohengrin," "Im fernen Land" (Tenor solo).....  
Mr. Wm. Foran. Accompanist, Mr. H. Randolph.  
"Meistersinger," "Walther's Prize Song" (Violin solo).....  
Mr. W. E. Heimendahl. Accompanist, Mr. H. Randolph.  
"Walküre," third scene, "Sieglinde" and "Siegmund" (Duet,  
soprano and tenor).....  
Miss Helene C. Livingstone and Mr. Wm. Foran. Accompanist, W. E.  
Heimendahl.  
"Tannhäuser" overture (Two pianos, eight hands).....  
Misses Lillie, Minnie and Emma Gary and Miss Maud Randolph.  
"Parsifal," introduction (Piano, organ, violin and violoncello).....  
Messrs. H. Randolph, E. B. Aler, W. E. Heimendahl and R. Green.  
"Lohengrin," "Elsa's Traum" (Soprano solo).....  
Miss Helene C. Livingstone. Accompanist, Mr. Otto Suto.  
"Walküre," "a," "Wälkürenritt" (Piano solo).....  
Miss Sophie Fernow.  
Albumbblatt (Cello solo).....  
Mr. Rudolph Green. Accompanist, Mr. Heimendahl.  
Kaisermarsch (Two pianos, eight hands).....  
Miss Mary Seemüller, Miss Sophie Fernow, Dr. Haupt and Mr. Suto.

—Mendelssohn's "Elijah" will be given by the Orange Mendelssohn Union next Monday evening, Mr. Arthur Mees conducting. The soloists will be Miss Mary J. Dunn, soprano; Mrs. Carl Alves, contralto; Wm. Dennison, tenor, and Wm. Ludwig, bass. The Thomas Orchestra will assist.

—The testimonial concert tendered to Mr. Auguste Perrot last Monday afternoon, at Hardman Hall, was from every point a most gratifying success. The hall was crowded to the door by a most enthusiastic audience, who testified by their applause their hearty appreciation of the artistic efforts of Miss Adele Margulies, Mrs. Therese Herbert-Foerster, and Messrs. Lichtenberg, Manoury, Fritsch, Gesterle, Herbert and Holt.

—The fifth students' concert, by pupils of Richard Burmeister, was given at Lehmann's Hall, Baltimore, on Tuesday evening of last week. Six young ladies showed the advantages of excellent piano instruction in the following works, which were performed with the accompaniment of a string quintet:

Concerto in D minor, first movement.....Mozart  
Miss Lee Bren.  
Concerto in C minor, No. 3, op. 37, first movement.....Beethoven  
Miss Lotta Mills.  
Concerto in E minor, No. 1, op. 11, first movement.....Chopin  
Miss Nanie Davis.  
Concerto in G minor, op. 25.....Mendelssohn  
Miss Elise Conrad.  
Concerto in F minor, op. 16, second and third movements.....Henselt  
Miss Margaret E. Williams.  
Hungarian fantasia.....Liszt  
Miss Sophie Gieske.

—At the sixth and last chamber concert at the Faelten Music School, at Baltimore, Md., last Saturday afternoon, Carl Faelten, the Boston pianist, and D. Melamet, baritone, were the soloists. They were heard in the following interesting program:

Piano soli—  
(a) Theme and variations, C minor, op. 15.....Nawratil  
(b) Scherzo and rondo from sonata, C major, op. 34.....Weber  
Three songs from Julius Wolf's "Rat Charmer"—  
(a) "Nun will ich mit dem reinsten Klang".....  
(b) "Zwei Sterne machen mich jung und alt".....D. Melamet  
(c) "Steige auf, du Goldne Sonne".....  
Piano soli, from "Norwegian Folk Life," op. 19.....Grieg  
(a) "On the Mountains."  
(b) "Bridal Procession passing by."  
(c) "Carnival."  
Songs—  
(a) "On Wings of Song".....Mendelssohn  
(b) "Moon Night".....Schumann  
(c) "Spring Night".....  
Sonata, B flat major, op. 106.....Beethoven

## M. T. N. A.

Editors Musical Courier:

THE Detroit meeting of the M. T. N. A. is drawing near. It promises to be as brilliant as eventful.

At the business meeting several serious and vital questions will engage our attention. I write for the purpose of promoting the study of the questions in advance of the meeting. If there are two sides to the question, let us hear the other.

The points at issue are:

1. Shall we meet biennially in the future, and ask State associations to alternate with us?
2. Shall we take a further step toward an organic union between the National Association and State associations?
3. How shall we raise an orchestral fund if the present plan fails?
4. If biennial meetings are not adopted, can we meet next year in Ohio, Indiana or Illinois, without arousing a dangerous antagonism of the State associations, who abandoned their meetings this year to oblige the National Association?

The editor of "Brainard's Musical World" writes: "We strongly advocate biennial meetings of the M. T. N. A., the intervening years being devoted to State associations. This would prevent any interference of one with the other, and make the term of office two years for all offices of the National and State associations." I believe this is sound advice and generally shared by the profession. Many desire that the meeting after the Detroit convention take place at Cincinnati. As the Ohio Association meets next year in Cincinnati it will be hazardous for the National to go there; but if biennial meetings are determined upon, the next year's meeting of the Ohio Association will help stir up Cincinnati and prepare the way for the National Association the subsequent year. If biennial meetings are not adopted and the Ohio, Indiana and Illinois associations petition the National household to abandon the meeting for the coming year, the National Association will find, in refusing, its Waterloo.

They, the State, will reason thus: If it was a benefit to the National Association to have our State meetings abandoned this year it will also be a benefit to us not to have the National Association meet during the years we hold our conventions. The courtesy extended this year we expect returned. Now to the next point.

Unless the organic union spoken of above is consummated at Detroit, a competent commission (composed of at least one member of every State association) should be appointed to mature this plan and report the same at the following meeting for adoption.

Now to orchestral fund dilemma! The plan adopted at Philadelphia will, I fear, prove impracticable. Only two ladies and one gentleman have so far secured funds by converts. At this rate the present generation will be in the grave ere the fund is secured. It seems to me there is another and a better way to secure the fund. All State associations, Ohio and Indiana excepted, have been called into existence by the efforts of the National Association and are therefore under obligations to it.

The State associations desire an organic union on the basis of delegative representation, i. e., that the business of the National Association shall be disposed of by duly accredited delegates. If this is granted the State associations must consent to be taxed. All the thirteen State associations are in flourishing financial condition, and if each association donates the receipts of one evening's concert during their meetings, half of the orchestral fund could thus be secured a year in advance of the meeting of the M. T. N. A. and the National Association would then have a double reason to call new State associations into life.

Further. Members in good material circumstances should be urged to become life members, because the income from the life membership goes toward the orchestral fund. Composers should descend long enough from Olympus to pay \$25 and become life members. Come down, ye human gods, and show your colors and help those that desire to benefit you. To have State meetings during Christmas proved a failure in Ohio. Snow blockades, railway delays, family reunions, &c., proved a greater obstacle than gentle zephyrs of July.

CANTON, Ohio, April 26. JOHANNES WOLFRAM.  
P. S.—As I finished this letter an epistle from Miss Bettie C. Logan arrived. It reads as follows:

Dear Mr. Wolfram:  
When I first heard of your effort to alternate the National and the State associations from year to year I expressed to Mr. A. R. Parsons my opinion, objecting to the place for several years to come. Now I write to congratulate you on the happy suggestion and your success in the matter. As the time draws near for next meeting I feel more than ever that you are right.

## FOREIGN NOTES.

—Amalia Materna will be heard in two concerts at Copenhagen in May.

—Lapissida, the former director of the Brussels Monnaie Theatre, has been engaged by Ritt and Gailhard as stage manager in place of the dismissed Mr. Mayer.

—Shakespeare's "Tempest," with the new music by Wilhelm Taubert, was produced at the Royal Theatre, Berlin, for the first time on the 8th inst., with great success.

—Galignani, the conductor of the cathedral choir at Milan, is preparing a performance of Palestrina's grand "Missa Papæ Marcelli," which is to take place on Whit-sunday.

—It is said that a statue of the Princess of Wales in her robes of Mus. Doc., Dublin, will be placed next to that of the Prince of Wales in the hall of the new Royal College of Music.

—Prof. Frederick Gernsheim has removed from Rotterdam to Berlin and has begun his rehearsals with the celebrated Stern Singing Society. The programs he has laid out for next winter's concerts are: Mendelssohn's "St. Paul," Vierling's "Constantine" (a novelty for Berlin), Händel's "Joshua" and Schumann's "Faust."

—Prince Bismarck was one day passing through the royal palace at Berlin, when he entered a room in which

the young princes were merrily romping and dancing to the music of a barrel organ. The youngsters insisted that Prince Bismarck should stay and dance with them. "I am too old," said the stiff and stately septuagenarian, "and really I cannot dance, but if the Crown Prince will dance I will grind the organ." The bargain was at once struck. The Crown Prince joined his two brothers and Prince Bismarck ground away merrily at the organ, while the children danced on in high glee. In the midst of their mirth the door opened and the young Kaiser entered. He smiled to see the redoubtable Reichskanzler grinding the barrel organ, and, after a word of greeting to his sons, he observed in mock displeasure to Prince Bismarck, "You begin in good time to make the heir apparent dance to your piping. Why, this is the fourth generation of Hohenzollerns to whom you devote yourself!"

—Sir Arthur Sullivan, the eminent composer, is at present hard at work upon the score of a grand opera, which is to be produced in London next November. Sir Arthur has for a long time had under consideration the project of composing a grand opera that would be in every sense an English production, as the popular taste everywhere indicated a desire for something different from the German and Italian schools, in which all present grand operatic productions are written. But for several years he has been so occupied with the scores of comic opera that no opportunity for his much wished for scheme has presented itself. But when "The Gondoliers" was completed and presented at the Savoy Theatre, London, last December, the time seemed ripe, and he at once set about his great task. There was one circumstance that gave impetus to the work and materially hastened the beginning of the score. When the company was being formed which was to produce "The Gondoliers" in America, Miss Esther Palliser, who was then studying in Paris, was sent for by Mr. D'Oyly Carte to assume the rôle of "Gianetta." When she rehearsed the part Sir Arthur was so well pleased with her voice and methods that he at once decided to engage her for his new opera, and this decision was more firmly fixed after repeatedly listening to her singing. Not only this, but the composer determined to arrange the numbers of the leading rôle to suit Miss Palliser's voice, and immediately began the work. Recent advices state that the score has sufficiently progressed to warrant the production of the opera next fall, and the initial performance will be given at D'Oyly Carte's new theatre, which is to be opened this spring in London. Mr. Carte intends to devote his playhouse largely to the production of English grand opera, and several works of this sort are to follow Sir Arthur's production. Miss Palliser is to leave for England in September to rehearse the rôle, which will probably be ready for her by that time. Sir Arthur, for the first time in the history of his operatic compositions, will not have W. S. Gilbert as his librettist. These two gentlemen have successfully worked together for nearly two decades, and while Mr. Sullivan has had no differences with his collaborator, it is probable that they will never jointly produce another comic opera. Mr. Gilbert is now in India, where he went immediately after the first performance of "The Gondoliers," while Mr. Sullivan remained in London and is now working with his librettist. Eugene Field, of Chicago, is to undertake the task of furnishing the text for the new production, and, as has been the case with Mr. Gilbert, both words and music are being written together. The title and plot are religiously guarded, but the story, it is said, is to deal with modern times and promises to be full of interest. Friends of Sir Arthur Sullivan say that never before has he devoted so much care to any of his compositions as in the present instance, and that the score will surpass in excellence all of his former productions. The departure from his usual style is very marked and will prove a veritable revelation to those who have heard only his recent productions. It will be the first instance of a grand opera by an English composer and an American librettist.—Boston "Post."

## Washington (D.C.) Correspondence.

April 20, 1890.

THE Georgetown Amateur Orchestra gave its third concert at Lincoln Music Hall, on Friday, April 11, and should receive only praise for the performance. The program was:

March, from "Tannhäuser".....Wagner  
Symphony No. 10, in C.....Schubert  
Valse Brillante.....Moszkowski  
Mr. Morris Baer.  
"Scènes Hongroises".....Massenet  
a, Nocturne, E flat.....Chopin  
b, Polonaise, A major.....  
Mr. Morris Baer.

a, "Nymphalin," reverie.....Souza  
b, "The Coquette," characteristic dance.....Waldteufel  
Waltz, "Confidence".....  
This shows improvement in choice of selections, and had not the tire-some length of previous programs. The Massenet suite was especially well played, and Mr. Souza's "dainty bits" were applauded at length, "The Coquette" being repeated.

Miss Karyn Pyk, of Philadelphia, was the attraction at the third and last soirée of the Washington Musical Club, Saturday, April 19. She sang several Scandinavian songs. The work of the club was fully up to their standard. Especially pleasing were the two concerted numbers—Naché's "Evening Song" and three movements of a Gade trio. The gentlemen who compose the club—Messrs. Rakeman, Miersch, Xander and Morsell—are to be congratulated on a very satisfactory and successful series of concerts.

Announcement is made that Mr. Dudley Buck will conduct the Choral Society's performance of his cantata, "The Light of Asia," which will be given on May 1, with the assistance of Miss Jennie Dutton, Mr. Wm. H. Rieger, Mr. E. F. Bushnell and the Boston Symphony Orchestra.



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## The Musical Courier.

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NEW YORK, WEDNESDAY, APRIL 30, 1890.

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MR. WILLIAM MOORE, of the Everett Piano Company, Boston, telegraphed on Saturday last as follows:

Boston, April 26, 1890.

Marc A. Blumenberg, care Musical Courier, New York:

No change. Business will go on just the same. WILLIAM MOORE.

This sets at rest any conjectures as to the future affairs of the Everett Piano Company.

THE A. B. Chase Company, Norwalk, Ohio, have removed their offices and salesrooms to 16 West Main-st. in that city, where they now have as fine a salesroom as can be found in Northern Ohio. Mr. N. L. Gebhart, one of their salesmen, is now visiting the New York State and New England agencies. The A. B. Chase pianos were never turned out in larger quantities and in better quality than since the beginning of the year. The new factory addition is rapidly progressing.

THE Wakefield, Mass., "Banner" announces that the "Henry F. Miller Piano Company" has "purchased an electric dynamo, which, when all the machinery is set up and put in running order, will supply the factory with light and power." The "Banner" should be better acquainted with the names of the corporations in Wakefield, for the proper name of the above is "The Henry F. Miller & Sons Piano Company of Boston, Mass."

"The reasons given by the firm for so doing," continues the "Banner," "are that they are tired of waiting."

That's what the girl said who had heard Millard's song the second time.

BY the end of this week the alterations, enlargements and improvements in the offices of THE MUSICAL COURIER will have been completed, and we shall then be glad to welcome our many friends to a suite of newspaper rooms that will be unsurpassed by any in the city. THE MUSICAL COURIER has now been for some nine years in the present building and with the growth of the paper we have been compelled to enlarge our office rooms from time to time, until

now we have probably the best arranged quarters of any paper published in the music trade.

THE assignee of the late Ithaca Organ and Piano Company recently held an auction sale of doubtful notes and accounts of that company, at Ithaca, and during one day's sales the company's interest in nearly \$100,000 of notes and accounts was sold, from which was realized the enormous sum of \$100. It were indeed superfluous to say one word of comment on the strength of such a showing.

AS announced some time ago in these columns, Mr. E. S. Votey, of Farrand & Votey, Detroit, had made arrangements to visit Europe. The Detroit "Free Press," of April 24, in speaking of his departure gives the following news:

Mr. E. S. Votey, of the Farrand & Votey Organ Company, left last evening for Europe on a business trip to extend some months. After arriving at the depot he was met by about 50 of the employees of the firm, who were down to give him a send off, and he was presented by them with a fine marine glass and a diamond stud. Mr. W. D. Wood made the presentation speech. Mr. Votey was taken completely by surprise and was greatly gratified.

MR. FRANK CONOVER has considerable to say in reference to his recent trips to Chicago and Boston that merits the attention of the persons engaged in the piano trade. He believes that the prospects for a very large production of pianos in Chicago are excellent; that new establishments of the kind will spring up and increase the already rapidly growing manufacture of pianos of a certain marketable grade, and that manufacturers of certain grades of pianos in the East should not forget the history of certain organs that were formerly made in the East. Mr. Conover always takes broad views of the trade situation, and what he says is interesting and has a genuine value.

NEWBY & EVANS are producing just as many pianos as their new factory enables them to turn out and we predict that ere many a day the firm will be compelled to enlarge their already extensive establishment, the rapid growth of which has been a source of considerable comment. At the bottom of all their success is the instrument they have made and sold to the dealer, who has found the Newby & Evans piano a reliable, honestly made, durable and attractive instrument that can be sold with the assurance that it will give satisfaction to the purchaser. "Confidence in the piano," said a dealer, "is the question with me; when I have confidence in an instrument I sell it with energy and will not contemplate a change." We believe that Messrs. Newby & Evans have appreciated that sentiment, for they have certainly acted upon it in the construction of their pianos.

MR. N. J. HAINES, Sr., of Haines Brothers, was among the last to bid farewell to Adelina Patti on her departure, and received a cordial invitation from her again to pay a visit to her castle in Wales, where she has for her own personal use a Haines upright piano, of which she wrote to Mr. Haines as follows:

The upright piano you shipped to me has arrived in perfect condition at the castle, and I must say I never heard one with such lovely tones. Each time that I use it I am the more surprised and pleased with it. Until I became acquainted with your instruments I believed it an impossibility to find such pure quality and volume of tone in any instrument but the concert grand.

Assuring you of my delight with my piano, and with sentiments of distinguishing regard,

Believe me your sincere friend,

ADELINA PATTI.

It will be remembered that this is a signed testimonial, the original of which is in the possession of Haines Brothers, and that beyond her admiration of

the Haines piano the personal and cordial relations that have for so long existed between the diva and Mr. Haines are among the pleasantest incidents and recollections of his busy life.

THE Dolge hammer covering machine is rapidly supplanting the old system or primitive machines used for years past in the covering of piano hammers. These machines are now in use in London, Petersburg, Berlin and Dresden, and in this country in Boston, and by a number of piano hammer coverers in this city. It is as great an improvement over the old hammer covering machines as the air brake is over the hand brake.

IN all the controversy regarding the raising of duties on foreign piano actions we understand that the advocates and users of the Herrburger-Schwander actions have stood by their choice, and although the action coming into this country must pay a duty of 45 per cent. (which is being paid under protest), Messrs. Wm. Tonk & Brother have not lost a single customer.

The Herrburger action has been used by American manufacturers for so many years, and has given such perfect satisfaction during that time, that its users are ready to pay an advanced price for it now, feeling assured, as they do, that it cannot be replaced. The new grand action of which THE MUSICAL COURIER was the first to give a description, some time ago, has been examined by many mechanical piano experts during the past few weeks, and they are unanimous in the opinion that the improvements comprised in it make it one of the best grand actions ever manufactured.

SOMEONE up in New England writes to us as follows:

I would like to have you give your view of the suppression of THE MUSICAL COURIER in piano factories. I think everyone ought to have the right to read THE MUSICAL COURIER in the shop and allow others to read it, and the boss ought to subscribe to it and spread the copies among the men. But there is too much selfishness among bosses in Boston toward the workingman. Some shops employ spies to collect news from the men and relate it to the foreman.

This is too bad, and if such a condition really prevails it is not limited to Boston, for human nature is the same outside as inside of Boston.

THE MUSICAL COURIER should never be suppressed, and if anyone desires to read it, no one can suppress it or him. There are many office, wareroom and factory employes who are subscribers to this paper and have it sent to their homes. By reading it they improve not only as men but as employes, for THE MUSICAL COURIER is conducted in the combined interests of the music trade of the world. It is not limited to the music trade of Podunk, the melodeon trade of Skaneateles or the musical merchandise trade of the Bowery. It is conducted in the interests of the American music trade at home and abroad, and believes that if the music trade here had a chance it would cover the whole world.

Outside of its trade in this country it covered the world last year to the extent of \$1,000,000 only; this sum should have been twenty times as great.

If manufacturers of musical instruments desire to broaden the minds of their employes, give them a deeper insight into the possibilities of the music trade; teach them constantly the principles of rectitude, honor and honesty and fidelity to trusts; they should encourage everyone to read THE MUSICAL COURIER every week. It is now an old paper, as weekly papers go. Many have come and gone since this paper was started, and let us assure our New England friend that some, particularly one, is soon once more to go. But THE MUSICAL COURIER will continue on its even course, printing the truth fearlessly, boldly exposing fraud and humbug, and thus remain the staunch and true friend and companion of the best elements of the music trade. What does Gay say in one of his fables?

"Would you true happiness attain  
Let honesty your passions reign."



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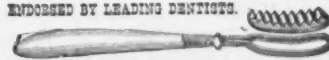
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He has been publishing large and expensive catalogues for years past that are attractive to more persons than Mr. Ahlstrom ever dreamed of, judging from a recent development.

In our Chicago letter of April 19 appeared a copy of an announcement of a certain W. C. Jordan, an old, incorrigible, unrepentant stenciler, who has just issued said announcement in reference to a supposed Jordan piano.

We have Mr. Ahlstrom's catalogue—an old one—before us, and suppose we print what Mr. Ahlstroms aid long ago and what Jordan, the stenciler, recently announced, side by side in parallel lines. Here goes:

### OLD AHLSTROM CATALOGUE.

The Ahlstrom system differs from all others in this particular respect that the exceptionally heavy back frame is constructed of a combination of hard and soft wood most favorable for tone, including all the braces and parts of the case, which all utilized harmoniously, forms the entire support of the sounding board and tone producing part of the piano.

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There you are! A clean, or rather dirty piracy, and another evidence to show how low a rank stenciler will stoop in his methods of doing business. Mr. Jordan had better get right out of the scheme he is engaged in, for it may land him where he might find other work to perform.

As for Mr. Ahlstrom he need not feel embarrassed on account of this little episode, for it only has helped to bring to light who originally published the idea confiscated by someone else.

## DECKER BROTHERS IN MONTREAL.

IT is not only to the United States that the fame and popularity of the Decker Brothers pianos is confined, but our neighbors, the Canadians, appreciate equally with us the superb qualities of these famous instruments.

As an instance, let us state that Mr. C. W. Lindsay, the Montreal agent of Messrs. Decker Brothers, who does an extensive trade in these instruments, has recently disposed of among others, Decker Brothers pianos to Mr. C. A. E. Harriss, organist of St. James the Apostle Church; to J. H. Robinson, organist of St. Paul's Church; to Rev. James Fleck, pastor of Knox's Church. And we are furthermore advised that the Decker Brothers grand will be used at the Lloyd concert, which is the musical event this season at Montreal. These are some of the indications of the popularity of the Decker Brothers instruments in a city well known for the artistic spirit of its citizens.

## DYER & HUGHES.

### They Become Piano Manufacturers Also.

THE preliminary announcement of the intention of Messrs. Dyer & Hughes, of Foxcroft, Me., well known as organ manufacturers, to add piano making to their industry was published some weeks ago. They finally decided to enter the field of piano making, as the following extract from the Dover (N. H.) "Observer" relates:

About a year ago the Bay State Piano and Organ Company moved their plant and stock from Boston to Auburn with the intention of starting a big factory at that place, about 5 miles from the city. They purchased a fine building specially adapted to the business, and put up some shafting, but never got any of the machinery into operation, as there was trouble among those composing the company, which made it impossible to go on. Recently the affairs became settled to that extent that the property could be sold, and Messrs. Dyer & Hughes, the organ makers, of Foxcroft, who have long contemplated adding piano making to their business, at once went to Auburn and bought such of the property as they wanted. This includes some thirty piano cases, about the same number of plates, varnishes, stains, hardware, patterns, &c., and yesterday Messrs. T. F. Dyer and Ralph Hughes went to Auburn to take charge of the removal. They have engaged the services of a Boston man, who is now connected with one of the big piano establishments in that city, who has been in the business for 35 years and who understands it in all its branches, to take charge

of the work. It will, of course, take some time to get the business started, as the proprietors will not put an instrument upon the market until they can offer one that is first class. The organ business will be continued as heretofore.

The Bay State pianos were made in Boston originally, and proved to be excellent, an adjective that could not be applied to the makers at that time. The plant fell into the hands of Mr. H. C. Estes, of New Auburn, Me., and it is from this party that Messrs. Dyer & Hughes secured it.

We present our compliments to the new piano house and hope that, as they have an excellent scale, they will develop a piano on the strength of the foundation of the same and make it as popular as the Dyer & Hughes organs already are.

## WHAT HE REALLY DID DO.

(Special to the "American Musician," April 26.)

WASHINGTON, April 23.

As there seems to be some question as to Mr. Marc Blumenberg's attitude on the tariff question it is proper to say that he appeared before the Ways and Means Committee and announced:

First—That he was the editor of the acknowledged organ of the music trades.

Second—That it would be unjust to raise the duties on piano actions without raising them to an equal extent on imported pianos.

Third—That he was authorized to state to the committee that the great majority of the piano makers did not desire the duty raised.

[This dispatch shows Mr. Blumenberg in his true light and what a despicable part he has played throughout the whole tariff agitation. He was never authorized to state that the piano makers did not desire the duty raised; on the contrary, all the prominent firms (some 50) signed a paper authorizing Mr. Henry Hazelton to assure the committee that they desired the duty raised to 50 per cent. ad valorem. Mr. Blumenberg's action is quite in keeping with the statements Mr. Floersheim, his partner, makes on his annual trips abroad to the German piano makers, viz., that they should support his paper because it was the only free trade paper in the musical world in America.—Ed. "American Musician."]

NO more appropriate signature than "X" could be suffixed to such a fake dispatch as the above. Just to test the authenticity of such rot, THE MUSICAL COURIER makes the following proposition to its esteemed contemporary. It must be borne in mind that a Congressional committee like the Ways and Means Committee have stenographic reports taken of all their proceedings, and that they keep accurate minutes of their meetings. Now, if the editors of our esteemed contemporary will drop this unknown quantity called "X" and have someone in Washington ask for a memorandum of the meetings of the Ways and Means Committee, which memoranda are accessible to any decent person, and will then give the date and time when our Mr. Blumenberg appeared before the Ways and Means Committee, THE MUSICAL COURIER will pay to any charity or charitable object, including the employes of our esteemed contemporary, the sum of one thousand dollars (\$1,000).

If the "American Musician" wishes to back up this faked dispatch from Washington, now is its chance to straighten itself out in the minds of sensible people, and we will give it any reasonable time to accept our challenge, and will give bonds in twice the amount (\$2,000).

IN making eulogistic comments on the death of John Church the Cincinnati "Gazette" says:

Mr. Church was born in Little Compton, R. I., in 1834, where he received his earlier education; as a young man went to Boston, where he received a thorough training in the music business with the firm of Oliver Ditson & Co. He came to Cincinnati in April, 1859, and bought out the firm of Truax & Baldwin, then prominent music dealers in this city, and continued the business under the name of John Church, Jr., until 1869.

In 1885 the firm was incorporated as a musical publishing association, under the firm name of the John Church Company, which style and title it still retains.

Mr. Church became president of the Everett Piano Company, of Boston, a manufactory connected with the John Church Company, about six years ago, and for the past five years has made his home in that city, with the exception of a few months each year which he spent in Cincinnati. He has been married twice, but leaves but one child, Miss Edith R. Church, a young lady who lived with him in Boston.

Mr. Church's efforts in behalf of the advancement of music as an elevating science are too well known to need comment here. He has been a member of every Musical Festival Board but one, and no member worked more enthusiastically to achieve success. He was a member of the present board, and his death will be felt with especial regret by his fellow members, while sorrow for his loss will be deep and sincere in the community in which he has been so long known and respected.

The funeral services were held at his summer residence, the old Church homestead, at Little Compton, on the 25th. The obsequies were impressive and largely attended.

## LYON & HEALY CATALOGUES.

### The Most Remarkable Array of the Kind in the Trade.

IF we were asked to name the concern in the general music trade that presented the most wonderful exhibition of enterprise, activity and system we should unhesitatingly reply, Lyon & Healy, of Chicago. If anyone would wish to ascertain what grounds we base this broad assertion upon, we would refer them to the magnificent series of catalogues issued by them, covering every department, directly connected with or allied to the music trade. Some faint idea of what their business amounts to may be gained from the statement that there are now on the desk before us some 30 separate catalogues devoted to the special lines of goods which they carry or manufacture, and that this number does not by any means cover every department of their business, as, for instance, their immense sheet music and music book catalogue, the catalogues of the various makes of pianos which they handle, &c.

Some of these books, with their multitude of illustrations, have cost thousands of dollars to produce, while in the aggregate the sum for their issuance must mount to a figure that could only be warranted by the magnitude of the transactions made by this representative firm.

The main catalogue of musical merchandise alone is a large volume comprising 279 papers, printed upon heavy paper and containing over 1,000 separate cuts.

Next in size is the catalogue of Lyon & Healy band instruments, which is now in its 28th edition, and with which is incorporated "McCosh's Guide for Amateur Bands," which covers the entire idea of the formation of a brass band, containing information on "how to organize," "selection of instruments," "number of members," "position of mouthpiece on lips," "how to practice," "band deportment," "conduct at funerals," "conduct at concerts," "how to care for instruments, &c.," "constitution and by-laws," "formation of bands, with tables and illustrations showing how to arrange the band for marching, together with 12 pages of music and instructions concerning it," and then comes a separate chapter, giving instructions to the drum major as to how he should conduct himself and the musicians.

Then follows the illustrated catalogue itself, containing some hundred pages of pictures and descriptions of everything one can think of that can be used by a brass band, and then the illustrations of the Chicago warerooms, with exterior and interior views, and several pages of testimonials secured by Lyon & Healy for the brass band goods of their own manufacture and those that they import, and a catalogue of their band music.

Then there is a separate book of 42 pages descriptive of the Hingham band instruments made at Manchester, England, for which Lyon & Healy are the sole agents for America.

Then there is a large book devoted entirely to band uniforms which is worthy of a separate description, which want of space forbids, and which contains elaborately gotten up plates printed in colors and gold, setting forth the many styles of uniforms that they make, together with hats, caps, shakos, pompons, cords, laces, plumes, epaulettes and an endless variety of other fixings.

Next are special catalogues of zither music, of harp music, of mandolin music, of Catholic church music, individual catalogues of guitars, of mandolins and zithers, of accordeons, concertinas, flutinas, bandonions, blow accordeons and flute harmonicas; of the Washburn guitar, of dulcimers, xylophones, zithems, orchestra and parlor bells and hand organs; of violins, violas, cellos and basses; of harmonicas, flutes and every instrument of the flute family and banjos—banjos without end—and all the cases and trimmings and belongings of every one of the instruments mentioned. And drums—don't forget that special book on drums and the big special catalogue of accordeons and harmonicas, almost 50 pages.

Taking the next one up haphazard is the catalogue of musical boxes, a pamphlet containing cuts of all manner of music boxes and such specialties as musical decanters, and beer glasses, and cigar stands, and the like. Then there's a special price list of fur-



nishings for musical boxes and for accordeons and a lot of other things.

A handsome book of some eighty pages, entitled "Lyon & Healy's Catalogue of the Goods they Manufacture," should be in the hands of every dealer in the country, and is of itself a remarkable indication of the industry of this house in building up a reputation that has made their firm name a household word the world over. Then there is a 50 page book setting forth what they make and handle in the shape of piano stools, organ stools, covers and scarfs, canterburys, music cabinets, &c. Two separate volumes are issued to display their automatic organs, the agency of which they control, &c., and then we come to the books on their cabinet organs, and particularly the beautiful book of the Peloubet reed pipe organ which they manufacture, and which we shall have occasion to notice more extensively later.

The Washburn Guitar Souvenir we have noticed in previous issues, and it is a fitting climax to this unique library of catalogues that one must see to appreciate. We have omitted mention of the pianos that they handle, but we cannot close this cursory review without calling attention to the 34 page book in which is comprised a list of the repairing materials for pianos and organs, a book for dealers and tuners to have and order from. We cannot go further into the details of this last one than to suggest that a glance at its contents will show that about everything of practical use to the piano mechanic can be obtained by applying to Lyon & Healy, of Chicago.

### HOBBIE AND D. H. BALDWIN & CO.

J. D. HOBBIE, of the Hobbie Music Company, Lynchburg, Va., has made arrangements to assume the Memphis business of Messrs. D. H. Baldwin & Co., and will conduct the same under the firm name of J. D. Hobbie & Co. Mr. Hobbie's removal to Memphis will not interrupt or interfere with the business of the Hobbie Music Company, of Lynchburg, who are doing a large and constantly expanding trade.

We may also quote from the Lynchburg "Virginian," which says that it will be continued at the present stand and

be given increased impetus under the management of Mr. D. B. Horner. Mr. Hobbie, by unsurpassed industry and attention, has built up a large and increasing business in Lynchburg, and has given the town the largest, handsomest and best equipped music house it has ever had at any time. His establishment here is perhaps the most extensive of the kind in Virginia, and is a credit to Lynchburg. Mr. Hobbie's friends here, while regretting his departure to a scene of enlarged activity, will wish him abundant success in Memphis. They will also be pleased to learn that for the present his family will continue to make their home in Lynchburg.

IN reference to a recent conversation on the subject THE MUSICAL COURIER desires to say that thus far the W. W. Kimball Company, of Chicago, have not shown any *written* testimonial from Patti. They say that Patti said something, but the corroborative evidence is not disclosed. As a matter of course, such a testimonial has no value with this paper, although all the music trade papers except THE MUSICAL COURIER stand by the Kimball Company in this false position. The Kimball Company are a wealthy house and should be far above trickery for that if for no other reason; that is to say, if they have no commercial honor they can afford, at least, to have it.

But they choose to impress the public, albeit passively, with the idea that Patti gave them a testimonial similar to other testimonials given for pianos.

We desire to ask Mr. Kimball, the head and heart of the company, if he would keep in his employ anyone who played a similar sharp trick upon him of which he is now guilty of playing upon the public?

We also desire to ask Mr. Kimball if he would purchase an article from anyone after learning that the party had resorted to a contemptible subterfuge such as the Kimball Company are guilty of in the Patti case?

We additionally desire to ask Mr. Kimball if he is so utterly indifferent to public sentiment and the usual sense of honor that obtains among men who stand high in trade as to permit his business to foster and to utilize a falsehood in order to compete with the other piano manufacturers of these United States?

Can it be possible that Mr. Kimball prefers rather to be called a "shrewd" man than a man of honor?

### FRAUD AGAIN.

#### The Linn Stencil in Pennsylvania.

INFORMATION reaches us again to the effect that Mr. Carl Linn, or Carl Linne—he appears to be in doubt as to how to spell his own name—is once more pushing his stencil piano in the small towns of Western Pennsylvania. The enterprising editor of a local paper in the district in which Linn, or Linne, is now working, has exposed the methods adopted by him and his son, the exposures having excited the Linns or Linnes, and the whole Swick stencil gang, to the making of dire threats against the editor in question, who has in reality done only the duty incumbent upon every legitimate newspaper man, in showing up to the public who read his paper an effort made to foist upon them a worthless article at an exorbitant price. Of course the Linns, or Linnes, and Swick and the rest of them are angry, and of course they fume about and are going to do wonderfully dreadful things, but the worst thing they are capable of doing is the selling of another worthless box to some unsuspecting or easily persuaded person in the territory they are now working.

A sample of the editorials in our esteemed Pennsylvania contemporary, here appended, shows conclusively what the methods of these men are and to what an extent they will go to earn, or rather to make, a dishonest dollar.

It has become well known that Linn, Jr., accompanied by Samuel Newingham, went to the home of Lige Hilty recently to sell a Jewett (?) piano. They had heard about Mr. Hilty's intention to buy from another agent, and young Linn represented himself to be the general agent of the Jewett Piano Company, a firm with which he has no connection whatever. It was his intention, doubtless, to stencil (put) the name Jewett on one of the Linn frauds and sell it to Mr. Hilty for less money, of course, than the Jewett agent proper could sell it. He offered Mr. Hilty a piano for \$150. Being pressed by the revelations of the "Herald" and his other bargains in the vicinity (which they, the Linns evidently regard as unusually profitable territory), he was willing to attempt to perpetrate the swindle. To complete the fraudulent character of the transaction Linn's name was changed to James. Mr. Samuel Newingham now regrets that he was with the man, having learned the character of the deal, and is perfectly willing to make the transaction clear to all inquirers. Just for a trial it would be well to ask Mr. N. about the facts. Mr. Hilty is in possession of a few also.—Apollo (Pa.) "Herald," April 19.

All familiar with the trade know that the Jewetts are piano manufacturers at Leominster, Mass., who make a piano that it would be ridiculous to think of selling at \$150 retail.

Under the general laws of every State in the Union the Linns, or Linnes, could be prosecuted for selling or offering for sale any piano stencilled with the firm name or trade mark of any legitimate manufacturer under the general law covering false pretenses.

In the State of New York there was passed in 1889 "An act to amend Section 364 of the Penal Code, relating to offenses against trade marks." Our space limits do not permit us to republish the amended law in this issue, but it can be obtained by application to this office or through the other usual channels.

The editor of a Pennsylvania paper, writing to us under date of April 14, says:

"Carl Linn (or Linne) has been operating in this vicinity for two years off and on, as the stops on some of the reed organs say. He is selling pianos with 'Carl Linn (or Linne) New York' above the keyboard for \$400 and \$450, although the latter price (\$450) was paid for an instrument he had offered before to another man for \$210. Must have been friendly to man No. 1 to be able to present him with \$240. The 'Herald' (Apollo, Pa.) has exposed him from disinterested motives merely to protect people who do not know a fraud from an honest piece of workmanship. 'From what the 'Herald' is able to learn Carl Linn (or Linne) pretends to have his factory or 'putting together shop' at Titusville (Pa.), at Allegheny, and at several places in New York city. \* \* \* Linn (or Linne) has not up to date been molested \* \* \* here. But in adjacent towns they have made it so torrid for him that he was glad to leave the territory between two nights. He is probably a more tenacious barnacle here because he has no place to go to imme-

diately, and he has sold some of his 'lumber' on time. Purchasers are after him \* \* \* and are making him lie, lie hard, fluently and frequently, the capacity for which he seems to have developed well by practice."

Here is an advertisement which we clip from a Titusville, Pa., paper, in which it will be seen the final E is used.

LINNÉ.  
—  
PIANO COMPANY.—MANUFACTORY  
AND OFFICE, CORNER LINCOLN-AVE. AND E.  
132D-ST., NEW YORK.  
BRANCH OFFICE—CORNER WASHINGTON AND  
WALNUT STREETS, TITUSVILLE, PA.

At the corner of Lincoln-ave. and East 132d-st., New York, there is no Linn or Linne piano factory. There is located there, or there was located there, if it has not moved or been burned down in the night, a "factory" or "putting together shop" of a gang of rank stencillers, who came here from the State of New Jersey after a fire in their shop there—a fire for which the insurance companies refuse to settle the losses—which was under the direction of John J. Swick, a man whom THE MUSICAL COURIER has had frequent occasion to expose. There have been manufactured, or put together there, a limited number of absolutely worthless contrivances called from their outward semblance pianos, things which no reputable dealer would have in his store, and which have to be worked off upon country people, who imagine because they are shown something that looks like a piano and are offered it at any price they are fools enough to pay that they are getting a bargain.

If any intending purchaser of these stencil pianos wishes any further information about them THE MUSICAL COURIER will cheerfully furnish the same. If any purchaser has bought one of these pianos "on time" he need pay no further money upon it under the general laws of common sense applied under the common law in every State. If anyone has bought and paid for one of these valueless boxes the best thing he can do is to keep his mouth shut and hire someone to kick him.

Years ago this paper first published the Linn exposés, and only recently we again referred to later swindling transactions of these people. For instance, they advertised as located at 103 East Fourteenth-st. They never had a piano room in that building, but in the basement of the same is a cigar shop where letter boxes are hired, and the letters in answer to Linn's advertisements were put into his box or his confederate's box, as Linn was probably seldom if ever here.

WHENEVER we of the music trade discuss the tariff we must not lose sight of the \$1,000,000 worth of musical instruments exported last year from the United States, of which amount about \$750,000 represents the value of organs. That's a big thing!

Retaliatory legislation is rapidly effected in Europe; in fact it took Bismarck about 15 minutes to exclude the American hog. They have no long drawn out legislation in Europe, and any efforts to interfere with their trade would be met by retaliation à la American hog. Our organ manufacturers should have at least as much protection as our piano or our action manufacturers. Consequently we repeat again and again, "No separation of interests." That is the maxim of this paper.

"No separation of interests."

The music trade of the United States is one and inseparable, and no particular or separate class should be distinguished or selected for individual benefits. All our interests are allied, including those of the music trade press; it is all one, great, tremendous and, in some respects, extraordinary industry, and we desire the prosperity of the whole of it and not of one or two parts or classes.

"No separation of interests." United we stand.

WELL, what did you think of the Extra? Pretty quick work, wasn't it? And it gave the whole story, too.

That's just the difference between being a *news-paper* man and in calling yourself a *journalist*.

# ESTEY MEMORIAL SERVICE.

Held at Brattleboro, April 27, 1890.

SERMON DELIVERED BY REV. F. J. PARRY.

(From Stenographic Notes by "The Musical Courier" Reporter.)

Second Kings, ii., 12-14.—"And Elisha saw it and he cried, My Father, my Father, the chariot of Israel and the horsemen thereof. And he saw him no more, and he took hold of his own clothes and rent them in two pieces. He took up also the mantle of Elijah that fell from him, and went back and stood by the bank of the Jordan. And he took the mantle of Elijah that fell from him and smote the waters and said, Where is the Lord God of Elijah? And when he had also smitten the waters they parted hither and thither, and Elisha went over."

**I**n the solitary wilderness of Jericho, where Israel's host first trod the soil of the promised land, Elijah and Elisha had passed on together until they came to the bank of the Jordan. The rushing stream does not long detain them. Standing for a moment on the western shore, Elijah plucks his shaggy mantle from his shoulders, and wrapping it together "smote the waters, and they were divided hither and thither, so the two went over on dry ground."

When quiet came to the prophet's restless soul, and he was ready to go, he walks on under the shadow of his native hills, amid the familiar scenes in which he has moved long years before, when first the divine call thrilled his soul and sent him forth on his lofty mission. It was comparatively a solitary region. God did not select the market place of idlers for the scene of this wonder, but this secluded spot.

While the two men of God thus walked on together, engaged in holy conversation, behold "there appeared a chariot of fire and horses of fire, and parted them both asunder, and Elijah went up by a whirlwind into Heaven." And as Elisha saw it, he cried "My Father, my father, the chariot of Israel and the horsemen thereof," and he saw him no more, and he took hold of his own clothes and rent them in two pieces.

This wonderful event is one of the most glorious and significant and exhilarating which the world witnessed before the birth of Christ. Never before had earth seen such a departure. But it is more especially to the example of Elisha, under the mighty grief that now overwhelmed him, that I wish to call your attention this morning. As a grief-stricken church we have never so much needed the inspiration to be drawn from a scene so full of helpful suggestion as this. Elisha's lamentation embodies a marked blending of personal and public sorrow. "My Father, my Father!"—that is the cry of the prophet's personal grief. "The chariot of Israel and the horsemen thereof"—that is the outgoing of his sorrow in behalf of the people. He personally mourned because a friend and counsellor and guide had left his side forever. He mourned also because a great leader had been taken from the leadership of God's people. This lamentation was a tribute to the vastness of the departed prophet's influence. Elisha recognized in Elijah a spiritual bulwark that had been more to the struggling people of God than king or priest or standing army—recognized him as the "chariot of Israel and the horsemen thereof." And this was not an exaggerated estimate of Elijah. He was the Martin Luther of Jewish history. Fittingly has he been likened to "a blazing firebrand hurled from the hand of Jehovah." Single handed and alone he had stood against the tide of popular corruption, and with an almost savage vehemence had beaten it back.

For many years the handful of God's persecuted people looked upon him as their solitary earthly hope, and he had more than vindicated the confidence reposed in him. Again and again had he confounded unbelievers in high places and caused the tokens of the Divine presence to flash into the face of the people, and forced king and queen and priesthood to tremble before his power. It is not to be wondered at, therefore, that Elisha should think of him as "the chariot of Israel and the horsemen thereof." This tribute to the vastness of Elijah's influence was also the expression of the greatness of the loss sustained in his taking away. Elisha could not think of a man who was fitted to fill the awful gap caused by the removal of his master, and it was this that gave such agony to his cry as he watched the fiery ascension.

In this brief analysis of the lamentation of Elisha I think we all feel that in some measure there is about it what fitly expresses our feelings with reference to our recent sad bereavement. With us there is to-day the same blending of personal and collective grief. In the death of Deacon Estey every member of this church feels that he or she has

lost a friend. Each heart here to-day responds to the personal grief of Elisha's cry, "My Father, my Father!" We each knew that Deacon Estey had a deep, true interest in our personal welfare. There is hardly one among us who has not been cheered and strengthened by personal contact with him. To a far greater extent than most men, Deacon Estey had something about him which convinced those with whom he grasped hands and exchanged words that he cared for them and would be glad to help them in any way possible. For this reason all kinds of people, with all kinds of trouble, turned instinctively to him. Here in the church and over at the shops and out on the street there seemed to be a personal tie binding him to all alike, in relationships that were tender and strong, and so out from every heart to-day comes the sad cry of sorrow at losing him, "My Father, my Father!" As a church, we mourn his loss, and the deep grief of our church as such is the strongest tribute to the greatness of his influence as a Christian and a Christian worker. We go back over the fifty years of his connection with this church and we feel, indeed, that he was the chariot and the horseman of our Israel.

Delightful as the task would be to us who loved Deacon Estey, as I certainly did, to give in detail the history of his great, good life, the limits of a service like this will not admit of it. I cannot refrain, however, from brief allusion to some of the events of his life. So almost universally was he known in this and other countries, and so numerous have been the pens that have written of his life and its triumphs, that the very schoolboys are familiar with it. He was born at Hinsdale, N. H., September 30, 1814. The discipline of his earlier years was more severe than falls to the lot of most of us. Often as I have heard him refer to those days, I could never detect one trace of lingering bitterness because of them, though the memory of them was always a source of sadness to him.

When he was 20 years of age he walked from Worcester to Brattleboro, with \$200 in his pocket, the savings of the previous seven years. He walked the entire distance because the business he expected to purchase was to cost him the even \$200, and he had no more, and was unwilling to borrow. When he arrived in Brattleboro he met with a great disappointment in the refusal to keep his part of the contract of the man from whom he expected to purchase a business. But it took something more than an ordinary disappointment to conquer him, young and inexperienced as he was. He made a way over the difficulties and before he was 20 had launched out on the sea of business for himself as a manufacturer of lead pipe. I shall never forget the lessons I learned and the inspirations that came to me in a carriage drive of two or three days that Deacon Estey and I took across the mountains two or three years ago, when he told me the story of those early days of struggle as we passed by one and another of the places where he had first gone as a young man of 20 to sell his lead pipe, and subsequently his melodeons and seraphims. He met with many a reverse in those years which would have broken down a young man with less than his indomitable cheerfulness and courage. Fire and flood, the changes of business, times of financial panic, with other things, seemed to conspire against him through a series of years, but he always rallied from his reverses with good feeling toward others, with unimpaired credit and with unshaken faith in the good Providence of God.

Deacon Estey's almost marvelous ability was revealed in the way he met and conquered the difficulties encountered in the earlier years of his organ business. No man lacking inherent greatness could have overcome the hindering and hampering trials of those days. But while these things served to reveal his power in certain directions, they curtailed it in others. To his other perplexities was added the destruction of his factory on Main-st. by fire in 1857. This, with the financial panic of that same year, together with other difficulties, was enough to break down even the bravest spirit, but he met it with resolute determination and asserted in confidence to a fellow townsman, when the factory was in ruins, that he believed his business was one of the best in the country, because it had in it a brighter future than he could see in any other. With this hopeful spirit the factory was again rebuilt, to be again destroyed in the fire of 1864. In 1866, soon after a new factory had been built, the firm of J. Estey & Co. was formed by introducing his son, J. J. Estey, and his son-in-law, L. K. Fuller, as partners with him in the business. It would be difficult to find anywhere a firm that was more happily formed and balanced, or better adapted to the vast and varied interests of this complicated business. Each member of it was so harmoniously the complement of the other that the interest has been a single one and the confidence of each in the other so perfect that conflicting claims seemed impossible.

Under the favorable circumstances begun in this copartnership Deacon Estey's great powers as a business man came into fullest and happiest exercise, so that notwithstanding the disaster of 1869, when the factory was destroyed by the next flood, the business continued to increase in the new shops built on the present site, so that in 1870, the year following the flood, 25 per cent. more business was done than in any previous year. At no time since has any serious reverse or disaster been experienced. The years have followed each other only to witness an increase

in the vastness of the business, until it has become, in its entirety, the largest of its kind on the globe. And yet this is but part of this great business success. Other industries, like that of the great furniture factory in Michigan and the piano factory of New York, have been made similarly successful. The way in which Deacon Estey, in connection with the other members of the firm, managed this enormous business, the way he proved himself equal to every emergency and revealed the reserve power that was equal to every occasion showed his great breadth and capacity.

Some men soon get to the end of their power and either break down under the pressure of business or lose control of it and let it go into hopeless confusion. Deacon Estey grew with their business, and large as it became, it never outgrew him. He kept watch on all its branches from Brattleboro to the obscurest towns, and most distant cities of this and other countries, keeping a firm hand on all its details, and carrying in his capacious mind all the factors of the complicated problem he was working out. In his splendid career as a business man Deacon Estey has illustrated to the world that it is possible to make great acquisition of wealth and yet be scrupulously honest in every dealing with every man. In his unostentatious bearing and unpretentious mode of life he set an example to the world of the estimate in which wealth should be held, and in the beneficence of his life showed to men the uses to which wealth should be devoted.

In this day of rapid acquisition and selfish and reckless expenditure of wealth, Deacon Estey stood forth to the men of this generation as an illustration of a man who looked the question of stewardship in the face and faithfully discharged his obligation to the great trust of wealth. So genuine was his interest in the welfare of his employes, that during the more than 50 years of his business career no shadow of a strike or labor trouble ever came to disturb one of his great army of workmen, and it is a wonderful tribute to his justice and goodness that there are still among the workmen at the shops those whose period of service dates almost from the very beginning. He always held that the prosperity of his workmen was secondary to no other interest, and he was always generous in his efforts to aid them. He did not dispense his wealth at random, nor yet by any rigid and inflexible system that could not be shaped and molded by the calls and aspects of each new day.

No one but those in intimate relations to him can form any conception of the almost numberless causes to whose appeals he gave liberal response. A true son of New England, he appreciated the advantages of education, and gave liberally of his means and influence to extend its power and elevate its standard in every grade of institution. He was one of the first to come to the front in aiding in the establishing of schools among the freedmen of the South, giving largely for the erection of buildings and the endowment of the schools at Raleigh and Atlanta and other places in the South. To him and his sons are we indebted, far more than to anyone else, for the establishment and equipment of the splendid institution at Saxtons River. Besides this, he gave generously to the endowment of other colleges and academies. Only three weeks ago he was in consultation with Dr. Gates concerning the matter of raising the \$1,000,000 for the establishment of the Baptist University in Chicago, and two days before his death he was considering the question of aiding by some generous gift one of the Southern schools on its twenty-fifth anniversary.

To young men of promising talent he was always glad to give generous aid and encouragement, and he seemed to find a peculiar delight in maintaining at some school one or more young men who was preparing for the work of the Christian ministry. His relation to this church was so well known that it is almost needless to speak of it. Looked at from the human standpoint the church owed its beginning to him, and for many years of its history he, with a mere handful of associates, were its only support. But he gave as ungrudgingly of his limited means in those earlier years as he gave liberally out of his abundance in the years that followed. One great purpose of his life was to extend his Lord's empire over men through devotion to the interest of the church, and whether as an officer of the church or the Sunday school he gave ceaseless evidence of his faith by his constant faithfulness to duty.

It has been to some a source of wonderment that from such feeble beginning the Baptist Church has been able in the years of its history to build as they have built. One of the reasons is found in the influence exerted by Deacon Estey, together with his own ability and willingness to aid in all the enterprises of the church. He seemed to enjoy as much as he enjoyed anything the duty of giving to the improvement and greater efficiency of his own church and in the building of other church edifices and the enlarging of their influence and power.

During the fifty years of our church history Deacon Estey, by reason of the great respect felt for him, and by the common consent of those who have associated with him in the shaping of that history, has stood as a sort of pilot at the wheel, steering our course always with an eye single to the best interests of the church, while those associated with him have instinctively responded to the moral touch of his power. Everyone knew that his vision was clear and his heart was true, that he worked for Christ



and the cause, and by common consent and unwritten law we looked up to him as a God given leader. By reason of the length and faithfulness of his service his departure is without doubt one of the saddest bereavements in the history of our church. Some of us in human shortsightedness may look upon it as a calamity, though God's word assures us it is one of the "all things that work together for our good."

From one and another come the words, "How can we spare Deacon Estey?" But God has said we must. In the past we have sought the touch of his helping hand in all our movements; in all our times of emergency our eyes have looked to him for help, and our ears have turned to him for counsel. The greatness of his usefulness is the measure of our loss. We do well to mourn him, but we do not mourn as those without hope. Who blames Elisha as he stands and watches the receding form of the old prophet, and sends after it the grief stricken cry, "My Father, my Father, the chariot of Israel and the horsemen thereof?" But suppose he had tarried there and nursed his grief until it had turned into morbid despair—what then? Our sympathy with his loss would be well nigh eclipsed by our contempt for his weakness. Never could he be held up as an inspiration to bleeding hearts, never could he be more to the Jewish nation or the Christian Church than "Elisha, the son of Shaphat, who poured water on the hands of Elijah."

But his conduct now showed him a fit successor of him whose servant he had been. By virtue of this more than anything else, these two together shine in the spiritual firmament as stars of equal magnitude, the fiery brilliancy of Elijah contrasting with the serene yet equally deep and unflickering radiance of Elisha. He did not content himself with rending his own clothes as a token of his grief. The text says he took up also the mantle of Elijah that fell from him, and went back and stood by the bank of the Jordan. He appropriated the mantle of Elijah. Thank God, every great and good man leaves his mantle behind, and we may pick it up if we will! This is why we may say of such an one, "He being dead yet speaketh." Death does not rob us of all, or even of the best. Something passing, beautiful and fragrant and immortal belonging to him who has gone lives in two worlds to-day.

When Deacon Estey was borne to the skies a mantle transfigured by death fell upon him, and it is with us still. A blessed example, an heroic inspiration, a potent spirit influence—call it by any name you will, for it can be more vividly felt than described—that is our heritage. Elisha

felt that the first thing for him to do was to appropriate the mantle. It was to him the symbol of his master's prophetic authority, and he might hope if he secured it to be clothed with that unseen spirit mantle which alone would constitute him Elijah's successor. He attached no superstitious value to the rough garment and never used it but once, and then only as the outward token of the inward power that filled him. The sons of the prophet recognized the use to which he had put it when they said "The spirit of Elijah rests on Elisha."

Let it be our chief concern to-day, my brethren, to pick up the mantle Deacon Estey has dropped, that we may be clothed with his spirit now that he has gone. His example is well worthy the imitation of all. His devotion to the church and the cause of Christ, his earnest participation in every good word and work, his conscientious discharge of the smallest duties, his willingness to occupy any place where he could be useful, the persistent, unflinching ardor of his zeal, these are virtues which, if reproduced, would make anyone of us a pillar of strength.

Elisha took Elijah's mantle and went at once to his work. He did not forget his duty in the midst of his grief, and his conduct fitly expresses the duty of this hour. You and I cannot too soon hasten from the scene of our grief to the scene of our work. Not that we shall cease to grieve, but that we shall remember that the truest grief will prompt us to so honor the memory of Deacon Estey, our father in Israel, that no interest dear to him shall suffer by passing into our hands. Elisha smote the waters with the mantle; that is, he undertook just such work as his master had done—not the same work—some of it like it, some of it entirely different. Let this fact encourage us to-day. Some are, perhaps, ready to ask to-day: Who will take up Deacon Estey's work? Unhesitatingly I answer: No one. You could not pick it up if you would. Thank God! there is no use to try, for his work was done, nor can you or I fill his place. There was but one such niche in the universe, and he filled it. The work and place which remain are not his but ours, yours and mine.

The cause of Christ is not a stationary, stereotyped thing; it is a continuous development. It is new every day because constantly unfolding, and it is therefore constantly imposing new demands, opening new fields, developing new workmen. Brethren, the work of yesterday in which Deacon Estey so nobly participated is done. Out of it has grown other work which belongs to you and me. Elisha seized the mantle bequeathed to him, and with it smote the waters and they parted and Elisha went over. His use of

the mantle showed that he was his master's fit successor. A little while before, under the sense of his great loss, he cried, "My Father, my Father, the chariot of Israel and the horsemen thereof." But now, as he smites the waters, he discovers that the real chariot of Israel, He who has girded both Elijah and himself, is present still. And in this fact lies the hope of the Church. Men may come and men may go but God abides forever. Paul's labors end, but there is no break in the conversion of the Gentile world. Luther dies but the Reformation lives. So in humbler spheres, men drop out of the ranks, but the work goes on. Our greatest consolation in our bereavement to-day is in the fact that God is with us still. In the days of his mourning for his master in the valley of the Jordan, Elisha was brought to realize that Jehovah was as much the guardian of Israel as before, and that his strong arm could still be Israel's trust. He was taught that individuals like his master were simply God's instrument, and that any such could be made mighty with the added strength of God's own arm.

We sorrow that in Deacon Estey's death a prince has fallen in Israel, but in the midst of our sorrow we may still sing of the Church, "God is in the midst of her; she shall not be moved." And we may cheer the gloom of our sorrow in the thought that the saints and angels have hailed and welcomed our loved brother and counselor to the joy of his reward for faithful stewardship here. Great is the contrast between the gloom of our mourning and the gladness of his glory.

A voice is heard on earth of kinsfolk weeping,  
The loss of one they love:  
But he has gone where the redeemed are keeping  
A festival above.

The mourners throng the ways, and from the steeple  
The funeral bells toll slow:  
But on the golden streets the holy people  
Are passing to and fro.

And, saying as they meet: "Rejoice; another  
Long waited for is come;  
The Saviour's heart is glad, a younger brother  
Hath reached the Father's home."

### The Firm's Announcement.

[Mailed to the agents, customers and other friends on Wednesday.]

OFFICE ESTEY ORGAN COMPANY,  
BRATTLEBORO, April 15, 1890.

Our dearly loved father, Hon. Jacob Estey, died at his home this morning after an illness of a few hours.

He was in his 76th year and was engaged as actively in his business as ever up to the day preceding his death.

He had carefully planned all his business and arranged that everything should continue without interruption.

LEVI K. FULLER,  
JULIUS J. ESTEY.

ESTABLISHED IN 1851.

# VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and  
Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,  
170 Tremont St., Boston, Mass.

# HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS PIANOS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK



**SCHWANDER**  
(GENUINE FRENCH)  
**PIANO ACTIONS.**

Established over Fifty Years.

**HERRBURGER-SCHWANDER.**  
PARIS AND NEW YORK.

Particulars on application to

**WILLIAM TONK & BRO.,**

Sole Agents for the United  
States and Canada.

26 Warren St., New York.



UNEXCELLED IN—  
Power and Singing Quality of Tone,  
Precision and Delicacy of Touch,  
And Every Quality Requisite in a  
**FIRST CLASS PIANO**  
For Catalogue and Territory address  
**THE JOHN CHURCH CO.,**  
General Factors - - CINCINNATI, O.



CHASE PATENT SOUNDING BOARDS  
Are Unrivalled for Pure Quality of Tone.  
Catalogues and Price to the Trade Furnished on  
Application.  
FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.  
OFFICE AND SALESROOM, 92 MONROE ST.,  
GRAND RAPIDS, MICH.

# AHLSTROM PIANOS.



ESTABLISHED 1875.

**Reliable Agents Wanted** for these incomparable instruments,  
which possess many valuable improvements not found in Pianos of any  
other make. Specially adapted as leaders, and sold exclusively as First  
Grade Instruments.

**C. A. AHLSTROM,**

\*-MANUFACTURER,\*

Nos. 112, 114 and 116 East 2d St., Jamestown, N. Y.

## ESTEY.

THE combined interests of the house of Estey are so many and varied that, naturally, the trade are interested in knowing whether there are to be any changes in this great house, either its policy or management. It is with great satisfaction, therefore, we read the announcement of both Colonels Estey and Fuller that there will be no change either in policy or management, but that these gentlemen will give their undivided time and attention to continuing the business in the most energetic manner.

The Estey organ will be pushed on the same liberal lines as ever. Before Mr. Estey's death a new and enlarged policy of developing the organ along the finer lines of artistic merit and beauty had not only been consummated, but the instruments were already being marketed, and from the advices we have received we are satisfied that all that human ability can do will be done to keep the name of Estey at the front.

The Estey piano, which has reached great success, has already outgrown the present factories, and the buildings are now being doubled in size, this being necessitated by the great trade already pressing upon the company.

Certainly Jacob Estey built on broad and substantial foundations that must continue as one of the leading features in the music trade.

## THEY WANT MR. DOLGE.

THE Utica "Press" of April 26 says: "As candidates to succeed the late Hon. David Wilber in Congress the Republicans of Herkimer-Otsego district are discussing the names of DeForest Wilber, of Oneonta; Frank B. Arnold, of Unadilla, and Alfred Dolge, of Dolgeville. The Democrats mention Clinton Beckwith, of Herkimer; George Van Horn and Walter H. Bunn, of Cooperstown."

This is not the first time that Alfred Dolge has been "mentioned" for Congress from the Herkimer-Otsego district; in fact, the nomination was on several occasions tendered to him, but firmly refused on his part. In the present instance we have no intelligence as to Mr. Dolge's course, but, if men like Alfred Dolge refuse to go to Congress, they have no reason to complain of unsatisfactory legislation, for it is, to a great extent, due to their own reluctance in accepting this duty of citizenship that so many mere politicians are foisted upon the people to legislate for them.

A man like Dolge is just the kind of a citizen who is needed, and, in fact, necessary, not only to represent his own district but to assist in the general legislation for the country at large. He has made deep researches into the very economic and financial and social questions that are agitating the minds of the better class of people to-day.

He is a man of intellect, of intelligence, and endowed with broad and liberal views, and as a legislator at Washington would instantaneously make a favorable impression. Such are the men needed in Congress, and, we are sorry to say, such are the men who refuse to go to Washington.

IF the president of the Fourteenth Street Bank, of this city, has any conception of the character of the music trade journalists who are using him to advance their own peculiar interests, he is, in view of the past history of these men, acting against the interests of the institution entrusted to his care. We say, *if*. If he is not aware of their history and their present precarious financial condition, it is his duty after reading this to make thorough inquiry into the situation, and in the meanwhile to cut loose from them in order not to subject his bank to certain financial losses and consequent loss of prestige.

If the stockholders and depositors of the bank consisting of those who are members of the music trade were conscious that the music trade editors we refer to had the slightest opportunity to utilize the funds of the bank, they, without a moment's hesitation, would retire from it.

At the piano dinner on last Thursday night the president of the Fourteenth Street Bank was one of the group consisting of himself and the music trade editors we refer to. Had he canvassed the opinion

of the piano and organ men at the dinner as to his place at that table he would have left it, and he would also have learned of protested checks and drafts due by these music trade journalists to many of the gentlemen at the dinner.

It may, after all, have been a very lucky thing for the president of the Fourteenth Street Bank to have constituted one of that group, for otherwise his close association with these men might not have been discovered until after it had become too late to save the bank from loss.

## Mr. Bacon on Actions.

Editors of the Musical Courier:

Shall the tail wag the dog, or  
Shall the dog wag the tail?

IN other words, shall certain piano action makers and certain music trade papers dictate and direct the policy of the piano trade, or shall piano manufacturers alone govern and direct all the delicate questions and relations arising between themselves and their agencies and employes, as also the question as to the proposed advance of duty on foreign pianos?

The duty on foreign pianos has been advanced by the Committee on Ways and Means at Washington from 25 to 40 per cent. Before the adoption of this advance by Congress it would be proper that the piano makers and piano dealers should be informed at whose solicitation this advance has been made.

I cannot learn by any of the trade papers what piano makers engineered this advance. Action makers and certain music trade papers are the only parties, as far as I can see, prominent in the movement. An indefinite reference to "all the prominent firms—some 50—signed a paper, &c.," is made, but no names are given. Were they all piano makers? Who, pray, are these prominent firms? Show your hands, gentlemen. No "dark lantern" manoeuvres, if you please.

As your paper alone, Mr. Editor, seems to regard the interests of the piano makers and piano dealers in this question, perhaps you can give us this desired information.

As to the question whether the manufacture of pianos and that of piano actions are infant industries and need higher tariffs, doubtless opinions will differ. I venture to affirm that, with the exception of pianos imported from France for the French creoles of Louisiana, at New Orleans, there are more pianos exported from the United States to-day than imported. We can, under these circumstances, hardly call piano making an infant industry needing protection.

As to the action makers—well, I cannot imagine that the rotund figure of our jovial friend Mr. Wessell would suggest either to Mr. McKinley or any other member of the Committee on Ways and Means at Washington that the piano action makers were in a precarious condition, and "could not make both ends meet." I do not propose, however, to enter into the question of protection. There is a manifest impropriety for piano action makers to endeavor to raise the duty on pianos. The interests of piano action makers are diametrically opposed to those of piano makers. Piano action makers wish to sell their actions at a high price, while piano makers wish to buy them at a low price. Buyers and sellers have no interests in common—never had. Solomon, who was a wise man, said long ago: "It is naught! it is naught! saith the buyer."

This whole movement of the action makers is plainly a scheme to advance the price of their actions at the expense of the piano maker and piano dealer. Their last move of having the duty on both actions and pianos advanced to 40 per cent. does not improve matters any. This will be plainly seen if we inquire how this advance of duties will work. Manifestly to the disadvantage of piano makers and dealers. The action makers will be enabled to advance the price of their actions, but the piano maker, while paying more for his actions, will not be able to advance the price of his pianos. The intense home competition will make that difficult.

Thus we see that the action makers will reap all the advantage of the increased tariff and the position of the piano maker is really made worse. The piano maker is emphatically left out in the cold.

If the piano makers generally desire an increase of duty on pianos, let their opinions be obtained in an open and above board manner. Piano makers and piano dealers would be glad to have the names of the "50 prominent piano makers who signed a paper that they desired the duty raised to 50 per cent. ad valorem."

FRANCIS BACON.

[Just exactly what we should like to know. Who were the 50 prominent piano makers—let's say 50 makers and drop the "prominent"—who signed a paper, &c.? We do not believe 40 prominent, 30 prominent, 20 prominent, or 10 prominent piano makers signed any such paper. It was a neat joke.—Editors MUSICAL COURIER.]

—The magnificent floral upright piano which stood at the entrance to the banquet hall of the Hotel Brunswick on Thursday night when the piano and organ dinner took place, was made by Mrs. Warrendorf, the floral artist, whose establishment is located at East Fourteenth-st., near Irving-pl.

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
236 STATE-ST.,  
CHICAGO, April 26, 1890.

AS the time draws near for the extensive changes which must occur on May 1, it becomes more certain that the present very serious strike will materially interfere with some of the houses who were depending on the completion of the premises they are to occupy. The Weber building is not finished; the new store of the Chicago Cottage Company is nowhere near ready; the new Hardman wareroom is not properly begun. Some modification of finish may enable the Weber house to occupy all except the first floor of their store, and when the new front is in it will be one of the very handsomest warerooms in the West and one of the most complete.

The Weber house have secured the McCammon piano, of Albany, N. Y., for the next grade instrument, and have also secured the services of Mr. Robert F. McCoy as salesman. Mr. McCoy was formerly the manager for the Wichita branch of Messrs. Conover Brothers and more lately was connected with the Kimball Company. This will give the Weber house two fine salesmen in addition to their efficient manager, Mr. Louis Dederick.

The concern of Messrs. R. H. Day & Co. are virtually out of business, having given up their wareroom at 179 Wabash-ave. It was a foregone conclusion that the unfortunate connection with Mr. W. C. Jordan would result in this way. The arrangement between Mr. Day and Mr. Mark Ayres has not been consummated, but is still under consideration and may be effected.

Messrs. Reed & Sons have not decided to make a leader out of the James & Holmstrom piano, notwithstanding some of the New York papers say so. They have not decided on their future movements; they have fine 40-foot front warerooms on Wabash-ave., just north of Adams-st., and what they will do for a leader will be decided upon in the next three months.

Mr. Geo. P. Bent's new factory, at 323 to 333 Canal-st., consists of five stories and basement, 90 feet front by 150 feet deep, all of which will be occupied for the manufacture of pianos and organs except one-half of the first floor and basement. Mr. Bent has already some completed pianos in stock which were made in his own factory, and this is another piano factory in active operation in Chicago and an assured success, judging from Mr. Bent's success in all of his former operations.

The Mason & Hamlin warerooms were formally opened to the public last evening by a well arranged program in which their organs and pianos were exhibited by some of the best local talent; such names as Mr. Clarence Eddy and W. C. E. Seeboeck, as well as a half score of others, appearing on the occasion.

Story & Clark Organ Company have recently received a pen and ink sketch of the building occupied by their new agency in Berlin. It is an exquisite piece of work, and represents one of the finest buildings in that city.

Messrs. Lyon & Healy, up to yesterday, had sold more pianos than in any one month in the whole history of their existence, and they have still several days in which to increase the record.

Mr. John Cheshire, the eminent English harpist, will give a harp recital on one of the new Lyon & Healy harps at their new and attractive recital hall Wednesday afternoon of next week. Mr. Cheshire is the possessor of the finest harp ever produced by Erard, but the Lyon & Healy harp is a revelation to him as to what Yankee ingenuity can do in the way of improving an instrument. We venture the assertion that Mr. Cheshire has never used so fine an instrument as the one he will play upon then.

Mr. I. N. Camp is visiting his father in Vermont and will not return until the latter part of next week. [Mr. Camp, who was in town last week, returned West on Saturday night.]

Business has been exceptionally good and there seems to be a growing demand for small grands, a larger number of them proportionately having been disposed of lately than ever before.

## J. H. Snow Assigns.

J. H. Snow, dealer in musical instruments, sheet music, &c., with houses in Mobile and Pensacola, made a general assignment on Tuesday last to G. Y. Overall, of Mobile. Liabilities, \$30,000; assets, nominally the same. Dullness in trade is assigned as the cause of the failure.

THE above dispatch will not occasion any particular surprise in the trade, especially among Mr. Snow's creditors, for it has been known for a long time that he has been struggling against the inevitable. At one time Mr. Snow was ranked among the leading music dealers of the South and ran branch stores throughout his section on much the plan that Ludden & Bates subsequently adopted—in fact, they took the title "Great Southern Music House" from him. Mr. Snow is an old time practical piano man; a tuner, a repairer and a good salesman, much respected by all with whom he has had dealings, but he has been working for the last few years in a dead town, and the only wonder is that he was able to hold out as long as he did.



## Regular Trade Meeting.

THE last regular trade meeting took place on Saturday night at the Prohibition Headquarters, on Eighth-st., and was largely attended to hear the many comments and criticisms that were expected to be made on the great trade dinner. No matter how successful an event might be you will always find croakers and carpers and critics who will find something to give them cause for uncomplimentary criticism. People of that kind can be found everywhere, and the defenders of the banquet (which, by the way, required no defense, as it was a success such as is rarely attained in similar affairs) were prepared to meet any unfair charges and were present in full force.

After considerable higgling and haggling Fred. Alden was made chairman and W. B. Stone secretary, and, as there was no money on hand and none expected that night on account of the individual expenses connected with the dinner, a treasurer, on motion of Mr. Ascher, was dispensed with. Nobody seconded the motion, but it was passed anonymously.

A general demand was then made to do away with the reading of the minutes and seconds of the last meeting, and the chairman asked if there was no one present who wanted the minutes read, and everybody cried "Yes!" "What do you mean?" asked the chairman, and the meeting in short meter replied: "Yes, there is no one present who wants the minutes or seconds read." "Carried," said the chairman, and so it was carried.

Mr. Wiegand here very quietly asked: "What are we here for to-night, anyhow?" Ned McEwen arose and said that he wanted to explain his absence from the dinner. "I intended to come, and I expected I would be invited. I do not believe that the committee should have expected me—me, to pay for a ticket. Do I ever pay? No, not for my pianos and my organs, and I don't see, as this is generally known, how it was that the committee could have passed me over and not sent a ticket. I can assure you, gentlemen, that you would have had a much better time of it had you had me there. I know something about dinners at Delmonico's and other places, and I don't pay for those dinners, either, if I can help it."

During Mac's remarks there seemed to be a general exchange of approving nods among the members, and Frank King asked whose fault it was anyhow that Ned had not received that invitation to become a guest. "If I'd a-been on that committee you bet your life you'd had your ticket. The foremost men in the trade ought to be recognized on an occasion of that sort. I think every firm should have sent a free ticket to all of its past, present and prospective agents. We've got some agents now that we know we are going to change, and we know some firms we are expecting to become agents. All of them should have had tickets."

"Great Scott!" cried Harry Raymore, "you would have been compelled to send out about a thousand tickets, you duffer; don't you see? You've made about twenty changes in six months, that I know of."

This caused enormous laughter that lasted over 11 minutes and Raymore was loudly complimented. In the meanwhile Gildemeester and Eddy Gottschalk had gotten a hold of King and pulled him into a corner, arguing with him very actively. In the heat of the excitement it was not noticed that a bottle of lemon soda had dropped out of King's coat pocket and it rolled down the aisle to the front door, where it was captured by the janitor, who was subsequently found so loaded with lemon soda that he forgot to collect the hall rent; quite a lucky thing as it was.

After quiet was restored Mr. Gildemeester arose and assured the meeting that Mr. King had made an error in his remarks, and that, moreover, he did not represent his (Gildemeester's) idea at all on that or any other subject.

Said Gildemeester (after King had temporarily left the hall): "Confidentially speaking, gentlemen, I don't know exactly how much longer I shall keep King around our place. I don't now tell him half that's going on, and I've told the typewriters not to tell him what I dictate. He wouldn't understand half of it, anyhow, and he never did have the safe combination. No, gentlemen; I believe in the dinner and I wish I could have been there. I would have spoken on the 'Ladies,' the charming things; I know all about them. I don't do any more advertising, with any but lady advertisers, and next season I shall have none but lady pianists. I would have spoken on the 'Ladies' to the queen's taste. But, really, I could not come to the dinner. I made several other engagements that night—thirteen, I believe—and I had to keep three out of these anyhow, and so I had to miss it."

This explanation seemed to be satisfactory to most of those present. Leeds Waters, however, said that he should have had that toast. "I won't go to any more dinners if I don't have a chance to make a speech, gentlemen, and a good many of my friends who were there feel the same way. What's the use of going to a trade dinner without making a speech and telling all about what you know and what you don't know? Here are men in the trade who can make as good a speech as I or Eddy Gottschalk or Charley Jacobs or Markstein, and we never get a chance. I should have had the toast to 'Wagner and his Pianos.' We have been selling those pianos of Wagner—that is, we put the name on our-

selves—for years past. Just imagine what I could have said about Wagner and his immortal pianos. They are splendid renting stock and the rent is deducted when you buy a new Waters."

"Sit down, sit down; no advertising!" was called from all parts of the hall and Leeds took his seat in quick order. At this point Charley Welles and Van Loan were seen coming into the hall in their dress suits, which they had not taken off since the dinner. They were received with thunders of applause, but could not say more than "Tanks, tanks!" It took a long time before order could be restored, and Chairman Alden invited Oscar Newell to take the chair while he went out to bring in a policeman. He never came back and Mr. Newell was compelled to preside until the close of the deliberations.

Meanwhile there were cries of "Order, order!" and John J. Swick climbed a chair with a burning cigar in his hand. Six men immediately rushed upon him, not knowing his designs, but they managed to get hold of his cigar, and all danger being temporarily over he was allowed to say that he had made application for a ticket, which was refused.

"We did not want to run any risks," cried someone in the rear.

"All right," said Swick, "you could have searched me. I am a member of this trade; just look at my 'ads.' in the trade papers. I'm a member of this trade. I would like to know who the member of the committee was who sat down on me, anyhow! Who was he? I'll roast him if I can catch him. I'll roast him!"

A broil was impending, and as Chairman Newell could not bring things into shape, Secretary Stone stamped for order and secured it. "Gentlemen, I insist upon order." Everything quieted down, and there was a prospect of parliamentary proceeding. Mr. Markstein had the call on the chair and said, "Mr. Chairman, do you want to know why I wasn't at the meeting? Well, I'll tell you. One of these big music trade editors came along about 20 days ago and asked me to cash a draft of \$50 on a Boston piano manufacturer who owed him for advertising. First I did not want to do it, but he said he would give me a puff, that his paper was read in all the police stations and so on, and finally I gave him the \$50. I gave the draft to my private partner, and it came back from Boston, and here it is, right here." Mr. Markstein displayed the draft.

"Do you think I can afford to go to a trade dinner after losing \$50 on one of those trade editors?" "No," was the universal response. "The same thing happened to me with the same editor," said Charley Jacobs. "He came to my place with a check of his on the 114th-st. bank for \$150. He said he must have it, as the printer was kicking. It was dated 10 days ahead. What could I do? He said he was in distress. He cried. I actually saw one tear in his eyes. I gave him my good check; his bad check which came back is here," and Charley showed the check. "But I went to the dinner, anyhow. There is money in the stencil, and as we make lots of stencil pianos I could afford it."

An ominous silence was now heard all over the hall, and men were seen looking at each other with queer, self knowing looks, and the sympathy noticeable between a large number of men whose natural business relations were antagonistic gave a strange appearance to the whole scene. Some were feeling in their inside vest pockets; others slyly glancing into their pocketbooks, and others again ramming both hands into their pants' pockets. What could all this mean!

"I move, Mr. Chairman," finally said Mr. Hammer-schmitt, among the profound, silent moments now prevailing, "that a committee of five be appointed to investigate this peculiar state of affairs. Here are several members of the trade who hold documents showing that they have been imposed upon by a certain trade editor. This thing should be probed to the bottom. I move, and I hope someone will second or third my motion."

"I second the motion," said C. C. McEwen.

"A few words on this motion," interrupted Mr. Saalfeld. "How are you going to get hold of the facts? Nearly every one will deny that he has cashed a draft or check for the swindling editor. He's done this same thing before and yet no nobody will step to the front and collar the cuss. Everybody will deny that he has been caught. How are you going to investigate?"

No response coming from the meeting, the chairman put the motion, and, strange to say, it was carried. Mr. Gildemeester jumped to his feet and said that he would never become a member of that committee, as he would never give his business away. "I don't care how many drafts I cash for him and how many come back unpaid; he'll owe me money anyhow, no matter how I'll fix it. He's that kind of a man; you can't change the spots on the son of a leopard. I won't go on that committee."

"You must," said Markstein, "or I won't buy another second-hand piano from you cheap for cash when you need the money."

This intimidated Gill, and he finally agreed to become a member if he had the privilege in the meantime to make several trips to places where he was going to change some more agents. The privilege was accorded and Gill was put on the committee.

The Bill boys arose and begged the meeting to under-

stand that they were entirely ignorant—ignorant of who the editor could be to whom this reference was made, but that columns of their demi, demi and semi monthly were open to any free and fair discussion of this important matter. They said that their paper was the only trade organ recognized as the organ of the trade, and that they organized the trade for that reason, and that therefore if this thing is going to be discussed in the trade their columns in their issue from the 5th to the 20th, or the 20th to 2d, or the 9th to the 29th of the month were open for this as well as any other trade discussion, with accent on the trade.

"We believe," said the Bill boys, "that this committee should be organized, as the trade needs other matters to be investigated, and should be organized as a trade organization of the whole trade, to find out who in the trade has suffered from the hands of this nefarious trade editor."

The sense of the meeting was very much in favor of this sentiment of the editors of the representative trade organ, but it was decided that the committee first meet and then report to a subsequent meeting to be held at Room 2,008, Hotel Dam, at any night just in time to give the first chance of the news to the Bill Boys for their publication. Then, amid a feeling of sympathy, the meeting adjourned after prayer by Chaplain Houghton to the hymn "Old Hundred Dollars."

## Cleveland "Ads."

## PIANOS.

## PIANOS—

—Thirteen sales made last week—

At J. C. Ellis' Mammoth Piano Store, 426 Superior street.

I do not expect some of my competitors to believe this statement, but

—it is a fact—

just as I have stated above.

—A former employe—

launched forth a great "I am" advertisement last Sunday, in which he sought to convey the impression that the brains had recently left

—Ellis' Mammoth Piano Store.

It might not come amiss to state that for two years and a half I have been in the piano business and for the last year and a half have been

—sole owner of piano store—

—located at No. 426 Superior Street—

During all this time I have been the directing spirit.

Any former employe taking great credit to himself is, something like the conundrum,

"Why does a dog wag his tail?"

The old time answer was,

"Because the tail cannot wag the dog."

But the late answer is,

"Because he wants to."

In fact, any advancement made at the old store was due solely to

—J. C. Ellis' management—

His employes simply do his bidding.

A. D. COE—New piano wareroom, 245 Erie-st., formerly senior and managing partner of A. D. Coe & Co. Sole agent for

—Chickering & Sons—

—Kurtzmann—

—Stuyvesant Pianos—

Bright, choice stock, direct from factories. New upright pianos for rent. Pianos sold on installments. Clean, honorable business. No low, vulgar newspaper attacks on respectable business men.

Not connected with any other piano store in Cleveland.

—Cleveland "Plaindealer."

## Another Move.

MR. JACK HAYNES, the Eastern representative of J. M. Starr & Co., of Richmond, Ind., has just consummated a lease of the large four story brown stone building, No. 20 East Seventeenth-st., between Broadway and Fifth-ave., for the sale of the Starr pianos, with which he has had such remarkable success ever since he first began handling them.

The building will be altered to suit Mr. Haynes' plans and will be as handsome a piano and organ wareroom as can be found. Mr. Ben. Starr, of the firm, is here at present and in consultation with Mr. Haynes in reference to the plans and arrangements of the new wareroom, which is expected to be completed in time for the fall influx of dealers, many of whom are personally acquainted with Mr. Haynes, who will make it an object to have them visit his new place.

At the same time some new and handsome Starr pianos, now in course of construction, will be here to be shown when the new wareroom is opened. In the meanwhile the boom in Starr pianos continues as lively as ever.

The new wareroom of F. G. Smith on Fifth-ave. will be at 123, between Nineteenth and Twentieth streets.

# HERRBURGER-SCHWANDER

(ESTABLISHED 50 YEARS.)

## PARIS AND NEW YORK.

MANUFACTURERS OF THE WORLD RENOWNED

## Schwander Pianoforte Actions,

The only Genuine French and Most Perfect Pianoforte Actions of the present time, combining

**EXTRAORDINARY DURABILITY, GREAT REPEATING POWER, PERFECTION IN ALL DETAILS,  
ELEGANCE OF FINISH, WITH A BEAUTIFUL APPEARANCE.**

In fact, these Actions represent the MOST PERFECT production of workmanship attainable by the employment of GENIUS,  
with the HIGHEST STANDARD of SKILLED LABOR and the use of the CHOICEST MATERIALS.

## WILLIAM TONK & BRO.,

Managers for the United States and Canada,

### No. 26 WARREN STREET, NEW YORK.

#### Invitation.

MESSRS. STEINWAY &amp; SONS

Have the honor to invite you to hear a Lecture by Mr. H. E. Krehbiel, of the New York "Tribune," on

"THE PRECURSORS OF THE PIANOFORTE,"

at Steinway Hall, on Friday, May 2, 1890, at 8 o'clock p. m.

The lecture will be illustrated by an exhibition of keyed instruments, consisting of clavichords, a harpsichord, various early forms of pianofortes and concert grands of the times of Bach, Mozart and Beethoven, from the collection owned by Mr. M. Steinert, of New Haven, Conn., and a concert grand of to-day, from the factory of Steinway & Sons, all of which will be played on by Mr. Conrad Ansonge.

THE above is the form of invitation issued by Messrs. Steinway for the occasion, which will be the last one on which Steinway Hall will be open to the public.

Mr. Ansonge will play upon a clavichord, harpsichord and pianos of the time of Bach, Mozart and Beethoven, and a concert grand of to-day from the factory of Steinway & Sons.

The invitations are accompanied by a pamphlet of illustrations, most of which have previously appeared in THE MUSICAL COURIER.

#### Caught Up With at Last.

FRANK L. JORDAN, a slick young man who has been employed at A. W. Seaholm's music store on Welton-st., is in trouble. He began working for Seaholm on February 23, and since that time is said to have been systematically robbing his employer, who is supposed to be "in the hole" about \$700. It appears that Jordan's method of procedure was to mortgage pianos and pawn stringed instruments at different "three ball" concerns, pocketing the proceeds.

The latest criminal act charged against him was the passing of a fraudulent check for \$63 on the Glenarm Hotel, purporting to be drawn by A. W. Seaholm. Jordan was arrested early this morning at the Glenarm, where he spent the night, by Detective Clark, and now languishes behind the bars.—Denver "Times."

#### Electric Music.

TYPEWRITING machines that will write and print have been common for some time, but the first typewriter that can be so operated as to produce musical sounds made its first appearance in public at the stage mechanics' benefit. The inventor is Mr. William Edward Wood, who is employed in the office of the architect of the

Capitol. The instrument is an ordinary one, but some of its keys are electrically connected with a large and melodious assortment of bells arranged beneath the table. Pressure upon the keys operates a resistance coil and the result is a succession of remarkably sweet sounds. The beauty of the music is not so apparent unless the listener is some distance from the instrument.—Washington "Star."

#### An English View of the Pennsylvania Limited.

THE London "Railway Times" says: The railway journey between New York and Chicago is somewhat less than 1,000 miles. One train each way makes the run over the Pennsylvania Railroad's lines in 24 hours, and that is practically the fastest railway traveling known in the United States. But while speed is not remarkably high, there are various comforts of an unusual character which may tend to while away the tedium of the trip. A traveler sends this description of the luxuries enjoyed, and he did not write it himself, but dictated it to an official whose services are at command on the train: "A stenographer using a typewriter is the latest addition to this wonderful train. A ladies' waiting maid preceded him. We may now consider it about complete. Of course you know there is a barber, and lighting by electricity.

"In the observation car we are supplied with the leading daily papers with the Government Weather Bureau reports. Financial quotations of the market are brought in as we proceed. These are indispensable to the ordinary American. He does not wish to be many minutes out of the reach of the markets during business hours." The observation car is in the rear of the train, but it seems to be less used for sight seeing than as a reading room. About a century hence a *train de luxe* of this description may be heard of on the continent making the journey from Paris to Pekin. Journeys in this country are too short to warrant our companies venturing upon the experiment rashly.

—The consolidation of the two music houses of North and Ditson, under the firm name of J. E. Ditson & Co., has compelled the enlargement of the latter's Chestnut-st. store. Extensive alterations have been made, and the entire four story building is now occupied by the firm. A musical instrument branch has been added to the establishment, and everything in the line of string and brass instruments is shown in great abundance. There has been a corresponding increase also in the force of clerks, galleries have been constructed and other enlargements added, which make it the largest concern of the kind in this city.—Philadelphia "Inquirer."

—F. E. Myers is about to open a large music and piano store at Hastings, Neb.

#### Trade Notes.

—It is proposed to place a \$15,000 organ in the music hall at Troy, N. Y.  
—Mr. R. C. Mason, the Sohmer agent at Camden, N. J., writes us on April 23 that he had sold 11 Sohmer pianos between that date and March 15.

—Mr. Geo. W. Beardsley, whom we announced some time ago would open a piano wareroom in Boston, has secured the agency there for the Kroeger and Wheelock pianos.

—Mr. Peter Duffy writes us to deny the truth of the statement that there has been a strike among the case makers under Contractor Neiman at the Schubert Piano Company's factory, as was reported to us and published in our last issue.

—The Chicago Bicycle and Piano Company lost \$5,000 by fire recently. They were located in a two story building at Van Buren-st. and Washington-ave. They made bicycles to play on and pianos to ride on—all covered by patents applied for, most of which had not yet expired.

—Taylor & Creamer sold yesterday for Edward I. Clarke, trustee, a lot of musical instruments. There were violins, banjos, accordions, tambourines, drums, organettes, conciliaries, trombones, cornets, &c., and many were of such a quality as to make dogs howl and life not worth the living. Messrs. Eisenbrandt and Wegley bought most of the desirable goods. The sale realized between \$300 and \$400. There was a pretty good crowd present.—Baltimore "American," April 26.

—THE MUSICAL COURIER published yesterday a special edition containing a full report of the piano trade dinner held on Thursday night. The number is a splendid effort of enterprise. It contains stenographic reports of the speeches by Mr. Steinway, ex-President Cleveland, on American industries; Carl Schurz, on the development of music in America; Mr. Thurber and Professor Stoeckel, of Yale. Speaking of the conductors who have done so much for American music, Mr. Schurz proposed the health of "Theodore Thomas and his bride." The toast was drunk with enthusiasm.—New York "World."

—In the Jefferson Market Police Court yesterday Alfred Goslin, a music dealer, of No. 16 East Fifteenth-st., was held in \$10,000 bail on a charge of forgery. The complainant in the case is Saalfeld, music dealer, of Seventeenth-st. and Union-sq., who charged that Goslin had forged his name to a check for \$5,700. The check was cashed by Messrs. Harvey Fisk & Sons, of Cedar and Nassau streets. It went through the bank all right, but came back to Saalfeld, who objected to paying it on the ground that it was a forgery.

It was elicited that Goslin had been at one time a bookkeeper with Saalfeld. He started a music store of his own, and left for Paris ostensibly to build up a foreign trade. About a month ago he came back and his arrest followed.

There will be an examination in the case on Friday afternoon. Goslin refused to discuss his troubles further than to say that when the proper time arrived he would be heard from.—New York "Star," April 23.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

### WATERLOO ORGAN CO., Waterloo, N. Y.

✉ We invite correspondence from Dealers in localities where we are not represented.



# WEBER, WEBER

## Grand, Square and Upright PIANOS

WAREHOUSES:

**Fifth Ave., cor. of W. Sixteenth St.,  
NEW YORK.**

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,  
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,  
**NEW YORK.**

**DAVENPORT & TREACY,**  
Piano Plates  
—AND—  
**PIANO HARDWARE,**  
444 and 446 West 16th Street,  
NEW YORK.

**Spiegel & Guernsey's**  
**Cyclopædia of**

THE MANUFACTURES AND PRODUCTS  
OF THE UNITED STATES,  
comprises Every Article made in this  
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310 State Street.  
Address all New York communications to the Manufacturer,  
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BRADBURY MUSIC HALL,  
290 & 292 Fulton St.,  
BROOKLYN, N. Y.

ESTABLISHED 1853.

**SYLVESTER TOWER**  
MANUFACTURER OF  
**PIANO FORTE & ORGAN KEYS.**  
GRAND, SQUARE & UPRIGHT  
PIANO FORTE ACTION.

131 to 147 BROADWAY,  
NEAR GRAND JUNCTION  
RAILROAD.  
Cambridgeport, Mass.

**THE MANUFACTURE OF  
AMMONIATE & CELLULOSE PAPER  
A SPECIALTY**

BUT ONE GRADE AND THAT THE HIGHEST.

**FRANCIS BACON**  
Late RAVEN &  
**PIANOS**  
ESTABLISHED  
1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of  
Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

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Grand and Upright Pianos,  
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— MANUFACTURER OF —

**GRAND, UPRIGHT AND SQUARE  
PIANOFORTE ACTIONS,**

Nos. 135 AND 137 CHRISTIE STREET,  
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AND  
WHITE  
ORGAN  
COMPANY**  
MERIDEN, CT.,  
U. S. A.

THE  
STRONGEST  
COMBINATION OF  
CAPITAL, MECHANICAL  
SKILL  
AND EXPERIENCE OF  
ANY ORGAN COMPANY  
IN THE WORLD.  
ORGANS  
UNEQUALLED FOR  
RAPIDITY OF ACTION  
VOLUME AND SWEETNESS  
OF TONE  
SEND FOR A  
CATALOGUE

**C. A. SMITH & CO.**

WHOLESALE MANUFACTURERS

**Upright & Pianos.**

OFFICE AND FACTORY:

149 and 151 Superior Street,  
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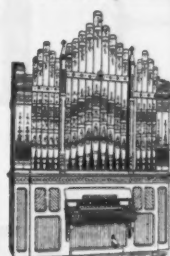
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**Upright Pianos**

WAREHOUSES:

40 Union Square, New York

FACTORY: 139 AND 161 E. 130th ST.

**JAMES BELLAK.**

1129 Chestnut Street

PHILADELPHIA, PA.

**Dissolution Notice.**

THE partnership heretofore existing between the undersigned is this day dissolved by mutual consent, the said E. E. Forbes retiring from said firm. All liabilities and indebtedness of the firm of Gilbert Carter & Co. will be assumed and paid by Gilbert Carter, Lydia Carter and Mary Rose.

GILBERT CARTER.  
E. E. FORBES.  
MISS LYDIA CARTER.  
MRS. MARY ROSE.

April 12, 1890.

E. E. Forbes returns thanks for past patronage, and will open house at Anniston, in which he will carry a full line of pianos and organs, sheet music, music books and all kinds of small music merchandise, and solicits your patronage in the future. He will always be pleased to accommodate you in any way. Call and get his prices and terms before buying.

**Incorporation Notice.**

NOTICE is hereby given that Matthew Griswold, James H. Shaw, Henry J. Raymore, Matthew Griswold, Jr., and Elihu Marvin Griswold will, on the seventh day of May, 1890, make application to the Governor of the State of Pennsylvania, under the Act of Assembly of the Commonwealth of Pennsylvania, entitled "An act to provide for the incorporation and regulation of certain corporations," approved April 29, 1874, and the supplements thereto, for the charter of an intended corporation to be called the "Shaw Piano Company," the character and object whereof is the manufacture and sale of grand and upright pianos and other musical instruments, and for these purposes to have, possess and enjoy all the rights, benefits and privileges of the said Act of Assembly and its supplements.

S. S. SPENCER, Solicitor.

ERIE, Pa., April 22, 1890.

**Notice of Dissolution.**

VENEN & VAUGHAN, Seattle, Wash., have sold their music business to the Kohler & Chase Music House, S. W. Vaughan proprietor, who will have the management and control of the pianos and organs, of which a large and elegant stock will always be kept on hand, to be sold for cash or easy installments, at the store in the Seattle Block, corner of Third and Cherry streets. All indebtedness of the firm of Venen & Vaughan will be paid by G. W. Vaughan, and all the accounts due the firm must be paid to him.

WANTED—By the Theo. Wolfram Company, of Columbus, Ohio, two first-class piano salesmen. Last employers' recommendation necessary.

**The Trade.**

—McGuire & Collins are about to open a new music store at Anniston, Ala.

—Van Orton & Reinhart is the firm name of a new music firm at Anacosta, Mon.

—The Eggleston Music Company, of Creston, Ia., have bought out the Ferguson Music House.

—Drury's music store, at Fresno, Cal., has been damaged by fire and water; loss not stated.

—Mr. A. P. Curtin, of Helena, Mon., is one of the most enterprising and successful of the Sohmer agents in the Northwest.

—Mr. Chas. Steinway left New York on Saturday last by the steamer Ems for Europe, to be absent for two months or longer.

—Walter F. Jones, the piano and organ dealer at Brockton, Mass., is closing out business and expects to be through by July 1.

—Mr. R. W. Cross, of Kroeger & Sons, is in town and intends to leave for an extended trip in their interest during the next two weeks.

—P. S. Tyler, formerly of Batavia, N. Y., has taken charge of the musical instrument department of Mundie & McCoy, jewelers, Tonawanda, N. Y.

WANTED—To sell pianos and organs on consignment in the best territory in Texas. References given. Address C. A. Arnold, Waxahatchi, Tex.

—The old warehouses of Mason & Hamlin at 46 East Fourteenth-st. have been rented, and from this week on their New York address will be 158 Fifth-ave.

—Mr. W. W. Kimball, of Chicago, and also of gumwood fame, was in New York last week and attended the Pachmann recitals, and, of course, heard Patti.

—Winteroth & Co., at 17 East Fourteenth-st., will remove to-morrow to 117 Fourth-ave., where they will open a handsome piano and organ wareroom.

—Mr. W. A. Kimberly, formerly of the New England Piano Company, of New York, informs us that he is now associated with the Equitable Life Assurance Company.

—W. L. Peacock sells pianos, organs, music, &c., at Eastman, Ga., and in a circular issued by him "earnestly solicits the patronage of the public," which is perfectly correct.

—R. W. Vaughan has opened a piano and organ wareroom at Pomeroy, Ohio, and will handle the Everett piano and the Clough & Warren organs. He also has branch stores at Middleport and Ravenswood, Ohio.

—F. G. Thearle & Co., of Englewood (Chicago), have secured the services of Walter T. Bradbury, formerly with the Chicago branch of the Mason & Hamlin Company, who will receive an interest in the business.

—A London genius has invented a hot water apparatus to warm piano keys, so that the fingers may not be chilled. He should now try his hand at a contrivance that will enable the listener to poor piano music to keep cool.—Norristown "Herald."

—James J. Kearney, an employé at Mason & Hamlin's organ factory in Cambridge, was taken faint Wednesday afternoon and rushed to the window to get air and fell to the ground, a distance of 70 feet, and soon after died.—Worcester "Spy."

—Miss Lelia J. Robinson, the first woman lawyer to practice in Boston, was married Wednesday to E. A. Sawtelle, well known in the piano trade. The happy couple are on a wedding journey to the capital of our country, where Mrs. Sawtelle will seek admission to the bar of the Su-

preme Court of the United States. Both will continue to be bread winners, she in the practice of law and he in the piano business.—Springfield (Mass.) "Republican."

—At a meeting of the directors of the Lawrence Organ Works at Easton, Pa., on April 23, Horace Lehr was elected secretary. At a previous meeting W. J. Daub was chosen president, L. E. Bixler vice-president and Ph. Lawrence superintendent.

—At the grand concert given at the Seventh Regiment Armory by Cappa's band on the 19th inst., in commemoration of the Seventh's departure for the war, the Sohmer piano was used and elicited universal commendation from the audience.

—The Emerson Piano Company is giving very fine exhibitions in August this week. Mr. George E. Cushing, the Bangor pianist, and Mr. R. B. Hall, the cornetist, are there and are assisted by much additional talent. The exhibitions are given in Grand Army Hall and are attended by great crowds.—Bangor "Commercial."

—The piano manufactory and other manufacturing companies are bringing a large number of new families into town, but it is impossible for them all to rent houses and many of them are obliged to board. There is not a house in town that is not rented from April 1 and many more are needed.—Waterloo correspondence Rochester "Herald."

—In the First District Court this morning judgments were entered against the firm of Heinz & Delabar, piano manufacturers, at Clinton and Mulberry streets, on promissory notes for the respective sums of \$100, \$100, \$50 and \$60. The cause of the financial trouble seems to be that the two members of the firm have become dissatisfied with each other and one, it is alleged, is trying to best the other.—Newark "Call," April 24.

—The time seems to be rapidly approaching when much of our music will be executed for us by electrical agency. Already manufacturers are busy making electric pianos, and now we read that at a concert at Leipsic an electric stringed lyre attracted great notice. Some of the tones of this instrument, which seems to be of considerable compass, are said to resemble the notes of the violin, others those of the violoncello. Indeed, it is hoped soon to get the instrument to play duets written for these instruments.

—G. W. Jackson, the Helena music dealer, has completed arrangements for the opening of his new store in Butte, on West Park-st. Several carloads of goods are now on the railroad, and the opening will take place about May 1. The stock will be complete, everything from a jewsharp to a grand piano to be found in every style and tone. Mr. and Mrs. Jackson will come to reside in Butte, which they have chosen for their future home, and the store in charge of Mr. Jackson, Jr.—Butte City "Miner."

—The Hemme & Long Piano Company, which has been established for the past 15 years in this city, and of which J. B. Curtis is secretary, have engaged warerooms on the O'Farrell-st. side of this building. This company have a large factory at 1643 Polk-st., corner of Clay, and have a capital stock of \$100,000. The Hemme & Long pianos are first class in every respect, sold at medium prices on easy installments and every piano is warranted for six years.—San Francisco "Examiner." (Mr. Caswell, the president, was in the city during the past week and attended the piano banquet.)

—The Wilmington Joint Stock Piano Company had a meeting on Monday evening and arranged all business matters so that the organization would become permanent and be in working order. The capital stock of the company was fixed at \$800 and officers were elected as follows: Orange Frazer, president; G. W. Brown, vice-president; C. R. Fisher, secretary, and J. W. Denver, Jr., treasurer. A schedule of prices at which the piano will be rented was arranged and will be announced when the piano is in the hall. The company hopes to have an instrument there of a standard make within a week.—Wilmington (Ohio) "Journal."

—The father-in-law of Mr. George W. Lyon, of Lyon, Potter & Co., was compelled to return to Chicago suddenly after the trade dinner, on account of the illness of his father-in-law, Mr. S. S. Sands, who died on Saturday.

# THE BEHR PIANO

— HAS BEEN AWARDED A —

## GOLD MEDAL,

The First Award of Merit,

— AT THE —

## MELBOURNE CENTENNIAL EXPOSITION.

*The Award was made January 31, 1889.*

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but had not the least effect on the Pianos.

## BEHR BROS. & CO.,

WAREROOMS: { 15 EAST 14th STREET, NEW YORK.  
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SOLE AGENTS OF THE U. S. AND CANADAS FOR

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition. 1889.

# HALLET & DAVIS CO.'S PIANOS.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

## HASTINGS & WINSLOW,

MANUFACTURERS OF

# PIANO VARNISHES,

Montclair, New Jersey.

## KNABE

Grand, Square and Upright

# PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

148 Fifth Ave., near 20th St.,  
NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.



FACTORY:

E. 136th St. and Southern Boulevard

NEW YORK.

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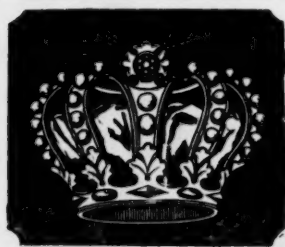
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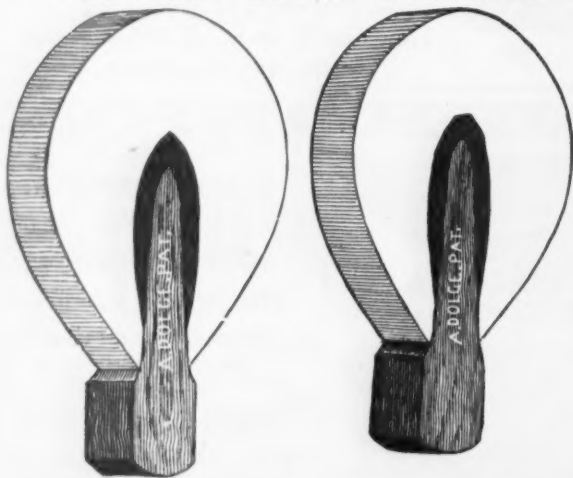
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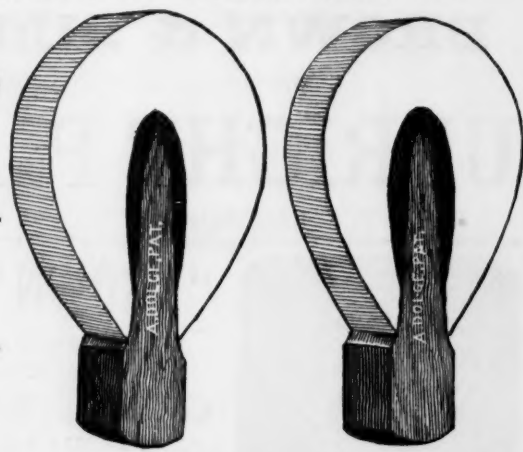
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